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George Eliots Prosastil

in der ersten Periode ihres Schaffens 1856—61.

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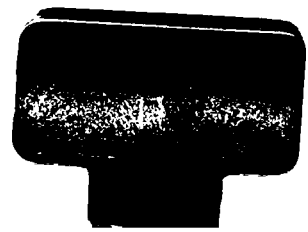

Meinen lieben Eltern.

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Der Untersuchung liegen George Eliots Werke in der Tauchnitz-Edition zugrunde.

Die Romane haben folgende Abkürzungen:

AB = „The Sad Fortunes of the Reverend Amos Barton".
GL = „Mr. Gilfil's Love-Story".
JR = „Janet's Repentance".
AdB = „Adam Bede".
MF = „The Mill on the Floss".
SM = „Silas Marner".

Einleitung.

Als George Eliot im November 1856 die erste Erzählung der „Scenes of Clerical Life“ beendete, war sie fast 40 Jahre alt. Hinter ihr lag eine Zeit innerer Kämpfe über religiöse Anschauungen, eine Zeit emsiger literarischer Beschäftigung und eine zweijährige Mitarbeit an der Westminster Review. Zehn Jahre vorher war ihre Übersetzung von Strauß' „Leben Jesu“ veröffentlicht worden, 1853 hatte sie die Übersetzung von Feuerbachs „Wesen des Christentums“ beendet. Mit dem Jahre 1858, in dem die „Scenes of Clerical Life“ erschienen, beginnt ihre eigentliche Dichterlaufbahn, die man in zwei Abschnitte einteilen kann. Der erste umfaßt die Jahre 1858—61 und enthält die „Scenes of Clerical Life“, AdB, MF und SM; der zweite reicht vom Jahre 1861—76. In dieser Periode wurden „Romola“, „Felix Holt“, „Middlemarch“ und „Daniel Deronda“ verfaßt. In die gleiche Zeit fallen einige Gedichte größeren und geringeren Umfanges, „The Spanish Gipsy“, „Agatha“, „The Legend of Jubal“ u. a.

Jede dieser Perioden weist eine Menge verschiedener charakteristischer Eigentümlichkeiten auf. Zunächst werden in den ersten vier Büchern ausschließlich Engländer dargestellt, und die Romane spielen in der mittleren und unteren Sphäre der Bevölkerung. Aus eigener Erfahrung schildert uns hier die Dichterin das Landleben in provinzieller Zurückgezogenheit; ihre Erinnerungen an das innige Zusammenleben mit dem eigenen Bruder bilden das Hauptinteresse in der MF, eine von ihrer Tante Samuel Evans mitgeteilte Anekdote den Kern der Handlung in AdB, und nicht geringer ist der reale Gehalt in den „Scenes of Clerical Life“. Wir sehen

also: überall Anlehnung an persönliche Eindrücke aus der unmittelbaren Umgebung der Dichterin. Anders verhält es sich in der zweiten Periode. Hier ist teilweise der Schauplatz ein anderer, teilweise die Zeit der Handlung weiter zurückliegend. „Romola" versetzt uns ins 15. Jahrhundert und läßt das Zeitalter Savonarolas an unseren Augen vorüberziehen; „Felix Holt" enthüllt uns der Dichterin politische Anschauungen; mit „Middlemarch" greift sie die Schilderung des Provinzlebens wieder auf, und „Daniel Deronda" behandelt ihre Stellung zur Judenfrage.

Während die ersten vier Bücher George Eliots ein Ausfluß ihrer Jugenderinnerungen sind, unsere Dichterin nur aus der sie umgebenden Welt heraus schafft und diese Werke deshalb wie aus einem Gusse erscheinen, sind bei der Abfassung ihrer Romane während der zweiten Periode meist eingehende, langwierige Studien erforderlich. Cross zitiert in seiner George Eliot-Biographie (New Edition p. 348) eine ganze Reihe Werke, die sie zur Vollendung der „Romola" studiert hat, und berichtet, daß sie nach fast halbjährigem Schaffen die Arbeit von neuem aufnahm, weil noch weitere Studien dazu nötig waren; und nicht weniger eingehend ist die Beschäftigung mit einer Reihe historischer, sozial-politischer Schriften für „Felix Holt". Besonders große Schwierigkeit verursacht ihr der Bau der Handlung in „Middlemarch", wo ja mehrere Romane in einen verschmolzen sind, und auch „Daniel Deronda" besteht aus zwei verschiedenen Fabeln.

Die Verschiedenheit des Stoffes und der Art der Abfassung bedingt nun auch Verschiedenheiten in der Art der Darstellung. Der Sprachstil ist in den Romanen der zweiten Periode ein anderer als in der ersten. Die in den ersten Werken teilweise schon sehr langen Sätze sind jetzt zuweilen, besonders in „Middlemarch" [1]) und „Daniel Deronda", zu unübersichtlichen Perioden geworden; die Fremdwörter

[1]) In „Middlemarch" the structure of the sentences is more elaborate and artificial. Westm. Rev. 119. N. S. July 1881 p. 181.

machen sich mehr geltend als zuvor; an die Stelle plastischer Anschauung ist jetzt häufig der abstrakte Gedanke getreten. Die bunte Fülle der Bilder, die ein besonderes Charakteristikum der früheren Werke bilden, sind seltener geworden. Das reflektierende Element, das auch in den ersten Büchern nicht fehlt, tritt jetzt sehr stark hervor und läßt die Dichterin oft in langen Auseinandersetzungen von der eigentlichen Handlung abschweifen. Auch die Beschreibung spielt eine größere Rolle als zuvor. Nur ein Beispiel: Obwohl wir Lydgate längst kennen, fühlt sich die Dichterin verpflichtet, genau seine Herkunft, Studiengang, Lebensanschauung, Charakter usw. auf einer ganzen Reihe von Seiten zu beschreiben (Middlemarch p. 102 ff., New Edition: Wm. Blackwood & Sons, Edinburgh and London). Der Humor, der einen Hauptreiz ihrer ersten Bücher ausmacht und George Eliots Ruhm mitbegründet hat, nimmt in der zweiten Periode ab, und an die Stelle heiteren Lächelns ist ein ernster, schwermütiger Zug getreten. Und so ist es zu begreifen, daß eine Reihe bedeutender Kritiker und George Eliot-Kenner der ersten Periode den Vorzug gibt. So sagt Emile Montégut: „De ces deux periodes la première est la plus importante“ (Revue des Deux Mondes 56, 1883); und wenn George Eliots Werke heute nicht mehr die gleiche Wertschätzung erfahren wie vor ungefähr fünfzig Jahren, zur Zeit ihres Entstehens, so glaubt Leslie Stephen den Grund dafür in „the partial misdirection of her powers in the later period“ zu sehen (p. 47).

Wie hoch George Eliot ihren Dichterberuf auffaßte, davon legen einige Stellen in ihren Briefen beredtes Zeugnis ab. Mit größter Sorgfalt und peinlichster Gewissenhaftigkeit verfährt sie bei der Arbeit und ist doch nie ganz mit sich zufrieden. Der Gedanke, daß ihre Werke in Vergessenheit geraten könnten, quält sie unaufhörlich, und oft stellen sich Sorgen und Bedenken wegen der wirklichen Vollkommenheit ihrer Werke ein. Es ist ihr heiliger Ernst um ihr dichterisches Schaffen, und nichts wäre ihr verhaßter, als zu den Romanschriftstellern zu gehören „who devote themselves to the pro-

duction of pleasing pictures, to the exclusion of all disagreeable truths" (Letter to John Blackwood, 11th June 1857). Wahrheit ist ihr oberstes Prinzip, und diesem Grundsatze verdankt sie wohl in allererster Linie ihren Ruhm als Dichtergenie ersten Ranges. „Falsehood is so easy, truth so difficult", sagt sie in AdB (p. 235). Sie will nichts schreiben, was sie nicht selbst erlebt, wozu ihr Inneres sie nicht gedrängt hat. „Writing is part of my religion, and I can write no word that is not prompted from within" schreibt sie an ihre Freundin Miss Sara Hennell am 19. August 1857, und am 11. November 1859: „I do owe no man anything, except to write honestly and religiously what comes from my inward promptings", und wie bezeichnend sind die Worte, die sie an John Blackwood schreibt (19th May 1861, from Florence): „I will never write anything to which my whole heart, mind and conscience don't consent, so that I may feel that it was something — however small — which wanted to be done in this world, and that I am just the organ for that small bit of work!" Sie bedauert, daß sie mit den dargestellten Personen, denen sie ihr ganzes Herz geschenkt hat, nicht länger leben kann: „Even in our imaginary worlds there is the sorrow of parting" (Letter to John Blackwood, 28th December 1858), und als sie MF beendet hat, schreibt sie (22nd March 1860): „I am grateful and yet rather sad to have finished — sad that I shall live with my people on the banks of the Floss no longer". Sie hat die Personen während ihrer dichterischen Arbeit liebgewonnen, jede von ihnen steht ihr als besondere Individualität vor Augen, und nur darum konnte sie uns so viele verschiedenartige Charaktere vorführen, weil sie für jeden ein liebevolles Herz hatte, weil sie sich in jede Menschenklasse versetzen konnte, kurz, weil die Sympathiegefühle ein Hauptzug ihres eigenen Wesens waren („sympathy — the one poor word which includes all our best insight and our best love", AdB II, 264). Nur darum konnte sie so verschiedengeartete Geistliche, wie Amos Barton, Gilfil, Tryan, Irwine und wie sie alle heißen, darstellen, nur darum jede

ihrer Frauengestalten mit so mannigfachen Zügen ausstatten, weil sie verstand, die Neigungen und Leidenschaften anderer nachzufühlen und uns verständlich zu machen. Selbst an ihren sündhaften Charakteren weiß sie Eigenschaften zu entdecken, die sie uns menschlich näher bringen können, und das lebhaft empfindende Weib kann oft nicht umhin, kleinere Schwächen ihrer Menschen mitleidig zu beurteilen und sie dem Leser gegenüber in Schutz zu nehmen, was freilich ein Mangel in der Komposition ist, sich aber leicht aus ihrem Naturell erklärt. Sehr treffend sagt hierüber die Westminster Review 1881, 60: „Her heart, as Mr. Mill so beautifully says of the ideal poet, opened itself freely and largely to the love of all that is lovable, to pity of all that is pitiable".

Die folgende Betrachtung versucht zu zeigen, wie sich die persönliche Eigenart George Eliots in ihrem Fühlen, Anschauen und Denken im Stile ausprägt, und wie wir bei der Lektüre ihrer Romane stets unter dem Eindruck stehen, daß eine kraftvolle, in sich durchgebildete Persönlichkeit zu uns redet, die stets bestrebt ist, dem Leser ihr Bestes darzubieten.

Aus den oben angeführten Gründen, besonders wegen der Zusammengehörigkeit der ersten vier Bücher[1]) und der Einheitlichkeit der Komposition, die in ihnen herrscht, lege ich die Werke der ersten Periode zugrunde. Ich glaube, daß diese die Stileigentümlichkeiten unserer Dichterin zur Genüge zeigen werden.

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[1]) Erst nach Abschluß meiner Arbeit kam mir Leon Kellners „Englische Literatur im Zeitalter der Königin Viktoria", Leipzig 1909, in die Hände, wo ich p. 425 eine Bestätigung des oben Gesagten finde: „Es ist leicht, in der dichterischen Tätigkeit der George Eliot zwei voneinander scharf geschiedene Zeitabschnitte zu sehen: erstens die Zeit unbewußter, fast ungewollter Wiedergabe von Ererbtem und Selbsterlebtem, zweitens die Zeit verstandesmäßiger, oft mühevoller Produktion. Der historische Roman, den sie (ihre eigenen Worte) als junge Frau begann und als alte beendete, bezeichnet den Anfang der zweiten Periode".

Hauptteil: Stil.

A. Äußere Eigenschaften des Stils.

I. Wahl der Worte.

George Eliot verfügt über einen außerordentlich reichen Wortschatz. Sie ist nie in Verlegenheit, welches Wort sie zur Charakterisierung eines Wesens oder Gegenstandes anwenden soll, im Gegenteil müssen wir stets die ungeheure Wortfülle bewundern, die sich nur aus ihrer erstaunlichen Belesenheit erklärt. Dabei ist sie immer bestrebt, den bestmöglichen Ausdruck zu geben und mit fast wissenschaftlicher Genauigkeit die richtige Wahl der Worte zu treffen. Daß sie bei der gründlichen Kenntnis alter wie moderner Sprachen den Gebrauch von Fremdwörtern nicht verschmäht, ist selbstverständlich, und so finden sich denn Wörter aus nicht weniger als fünf fremden Sprachen in ihre Romane eingestreut. Ferner zeigt unsere Schriftstellerin eine ausgesprochene Vorliebe für Wörter lateinischen Ursprungs, die von der ersten Seite der „Scenes of Clerical Life" an charakteristisch sind. Neubildungen, gelehrte und ungebräuchliche Wörter kommen nicht so häufig vor, müssen aber der Vollständigkeit halber mit angeführt werden. Dagegen liefern verschiedene Wissensgebiete, wie die Botanik, Medizin, Philosophie und Theologie, ferner das Tier- und Mineralreich eine Menge Fachausdrücke, die wiederum für den weiten Blick der Verfasserin sprechen. Schließlich ist noch der Gebrauch von „must" als Präteritalform zu erwähnen, sowie die veraltete, nur in poetischer

Sprache vorkommende Verwendung des Zahlwortes, vor allem aber der Gebrauch des Dialekts, den George Eliot mit geradezu hervorragender Meisterschaft beherrscht und den man vielleicht als das hervorstechendste Charakteristikum ihres Sprachstils bezeichnen kann.

Wörter aus fremden Sprachen.

Fremdwörter kommen in allen Romanen George Eliots vor und bilden ein Hauptcharakteristikum ihres Sprachstils. Sie ordnen sich nach der Häufigkeit ihres Vorkommens wie folgt: französisch, lateinisch, italienisch, griechisch, deutsch. Ihr Gebrauch ist, wie bei George Eliots Sprachkenntnis zu erwarten, korrekt, und sie stehen wohl meistens da, wo das Fremdwort den Sinn besser wiederzugeben vermag als das einheimische, wie z. B. bei der Bezeichnung von Kleidungsstücken: gros de Naples, toga virilis. Viele von ihnen werden öfters gebraucht, wie tête-à-tête, protégée, rendez-vous, vis-à-vis, pas de bas, auréole, carte blanche und ad libitum, a priori, opprobrium. Freilich sind nicht alle dem Inhalte angepaßt, wie „reductio ad absurdum“: „Wet your granny!“ returned the cook; a retort which she probably regarded in the light of a *reductio ad absurdum*, and which in fact reduced John to silence“, AB 55, und „corpus delicti“: „But Lors ha' massy, how did you get near such mud as that?“ said Sally, making a wry face, as she stooped down and examined the *corpus delicti*“, MF 138, und ebenso könnte das eine oder andere Fremdwort weggelassen sein, vor allem die griechischen Zitate und Wörter: AB 67, IR 149, AdB 344, MF 136. Die italienischen Wörter und Ausdrücke kommen am häufigsten vor in GL, die ja teilweise in Italien spielt, und im sechsten Buche der MF und sind zum größten Teil der Musik entlehnt. „mangoldwurzel“, AB 91 und „meerschaum“, AdB 311 bedürfen keiner besonderen Erwähnung, da sie heutzutage ganz gebräuchlich sind.

Vorliebe für Wörter lateinischen Ursprungs.

Die Vorliebe unserer Schriftstellerin für die Verwendung von Fremdwörtern zeigt sich besonders stark in dem Gebrauch von Wörtern lateinischen Ursprungs mit der Endung -ory (s. Sweet: New English Grammar I, § 1711). Diese Wörter treffen wir in allen Romanen so häufig an, daß ich mich hier mit der Anführung einiger weniger und nur solcher begnügen kann, die mehr als einmal vorkommen: contradictory, illusory, conciliatory, explanatory, peremptory, refractory, initiatory. Es läßt sich nicht verkennen, daß durch die Häufung dieser Wörter die Sprache zuweilen einen gelehrten Ton bekommt.

Neubildungen und gelehrte Wörter.

Neubildungen.

Sie sind nicht häufig und haben nichts Außergewöhnliches an sich. Als Neubildungen George Eliots sind in Murrays English Dictionary die folgenden angeführt: masculinity, MF 102, resignedness, AdB II, 158, pinafored, IR 103, AdB 292, bonneted, IR 103; ferner stockinger, für das das English Dictionary nicht ausreicht, und be-ribboned, das nicht angegeben ist. Bildungen mit der Vorsilbe „be-“ sind übrigens selten, ich fand nur noch be-feather, MF 72.

Gelehrte Wörter.

Sie sind häufiger als die Neubildungen. Ich erwähne die folgenden: pachyderms, AB 64, hypochondriacal, IR 16, elongation, AdB II, 64, avatar, MF II, 243, metamorphosis, SM 9.

Wörter und Ausdrücke aus verschiedenen Wissensgebieten.

Bei der erstaunlichen Empfänglichkeit für alle Arten geistigen Interesses und dem weiten Umfang ihres Wissens, das sich George Eliot vor ihrer eigentlichen dichterischen Tätigkeit durch eingehende philologische, theologische, philosophische und andere Studien angeeignet hatte, darf es uns nicht wundern, daß sie in ihren Romanen eine große Fülle von Fachausdrücken aus den verschiedensten Wissensgebieten anwendet, die je nach dem verschiedenen Inhalt ihrer Schriften verschieden auftreten. So verdient besonders Erwähnung die unerschöpfliche Menge von Pflanzennamen, die nicht nur für die große Beobachtungsgabe, sondern auch für das tiefgehende Naturverständnis unserer Dichterin Zeugnis ablegen. Neben diesen Ausdrücken aus der Botanik kommen solche in Betracht, die der Theologie und Philosophie entnommen sind, und die wir in allen Romanen antreffen, besonders häufig, wie schon der Titel andeutet, in den „Scenes of Clerical Life", wo uns ja die verschiedensten theologischen Anschauungen und Kontroversen vorgeführt werden. Überhaupt spielt das theologische Element bei George Eliot eine wichtige Rolle, da in jedem Roman ein oder mehrere Geistliche auftreten. Schließlich sind noch eine Reihe medizinischer Ausdrücke und nur wenige aus dem Tier- und Mineralreich anzuführen.

Botanik.

crocuses, AB 72, heliotropes, GL 167, verbenas, Ibid., nasturtium flowers, Ibid. 235, syringas, IR 33, peony, Ibid. 38, cistus, Ibid. 76, geranium, Ibid. 93, anemones, auriculas, sweet-williams, campanulas, snap-dragons, tigerlilies, Ibid. 97, sorrel, AdB 19, umbels, Ibid., hemlock, Ibid., sycamores, Ibid. 45, fuchsia, MF 207, jasmine, MF II, 15, fox-glove, SM 10, coltsfoot, Ibid., dandelion, Ibid., Gueldre rose, Ibid. 61.

Theologie und Philosophie.

Presbyterians, evangelicals, sectarian, baptism, methodism, independents, dissenters, hypocrisy, antinomianism, schismatic,

episcopalians, congregationalism, evangelicalism, baptismal, orthodox, ascetism, casuistry, a priori.

Medizin.

hydrocephalus, AB 38, prognostic, IR 153, meningitis, Ibid., dropsy, IR 251, stethoscope, Ibid. 278, apoplexy, MF 102, asthma, MF II, 5, paralysis, MF II, 10, bronchitis, MF II, 185, cataleptic, SM 13.

Tier- und Mineralreich.

pachyderms, AB 64, chimpanzee, MF 58, tomtit, MF 60, yellowhammer, Ibid., amber, AdB II, 301, amethyst, Ibid.

Gebrauch des Zahlworts.

Statt der heutigen Bildung der Zahlwörter durch Voranstellung der Zehner setzt George Eliot fast immer die Einer zuerst. Nur ganz vereinzelt kommt der regelmäßige Gebrauch vor, wie z. B. sixty-five, IR 87 und twenty-three, SM. 255. Nur wenige Beispiele mögen genügen: five-and-twenty, AB 3, three-and-thirty, GL 178, five-and-forty, IR 9, eight-and-thirty, AdB 95, four-and-twenty, MF 231, six-and-twentieth, SM 46.

Dialekt s. „Charactere".

II. Wortverbindung und Wortstellung.

Wortverbindung.

Komposita.

Auf diesem Gebiet schaltet unsere Dichterin mit der größten Freiheit und zeigt eine ganz besondere Vorliebe für die Bildung aller Arten von Wortkomposita. Die englische Sprache ist ja besonders reich an solchen Wortverbindungen, und sicher hat sie George Eliot noch um einen beträchtlichen Teil vermehrt. Solch kühne Verbindungen der verschiedenartigsten Redeteile eignen sich gut zur Charakteristik und

werden daher besonders gern als Epitheta ornantia benutzt. Die hierher gehörigen Beispiele sind überaus zahlreich, doch führe ich nur solche an, die in der heutigen Sprache nicht allgemein gebräuchlich sind.

Zusammengesetzte Substantiva: bassoon-man, AB 16, day-nursery, Ibid. 44, gobble-gobble, Ibid. 121, stranger-visitor, SM 178.

Zusammengesetzte Adjectiva: dream-suggestive, MF 245, pious-jocose, AB 45, glossy-brown, AdB 68, maize-coloured, AB 27, gravy-sprinkled, Ibid. 54, salmon-coloured, GL 131, case-hardened, Ibid. 133, wicker-bottomed, AdB 192, pleasure-craving, AdB II, 58, linnet-throated, MF II, 134, thinnish-faced, AB 91, flaxen-headed, GL 140, blue-checkered, AdB 48, sawny-whiskered, Ibid. 77, patient-grumbling, MF 109, excessively-addicted, GL 139, neatly-fluted, JR 66.

Zusammensetzungen mit „like“: Diana-like, AB 63, Eden-like, AdB 64, meteor-like, MF 256, emmet-like, MF II, 4, paste-like, SM 129, hammer-like, Ibid. 137.

Diese Komposita sind sehr zahlreich und zeigen George Eliots Vorliebe für die bildliche Ausdrucksweise, denn die angeführten Beispiele sind doch als kurze Vergleiche anzusehen. Bemerkenswert ist, daß ein großer Teil derselben dem Gebiet der Natur entnommen ist.

Verbindungen mit „half“ sind ebenso häufig.

Andere Wortverbindungen: anti-dissenting, AB 77, anti-climax, IR 146, semi-pagan, MF II, 5.

a sharp-sort-of-looking-man, JR 141, delicious do-nothing days, MF II, 152, the advocate of the tinder-box-and-pedlar, SM 121, Mr. Have-your-own-way, Ibid. 152.

Wortwiederholung.

Neben der überaus reichen Fülle von Komposita der verschiedensten Art macht George Eliot häufig Gebrauch von der Figur der Wiederholung. Diese besteht darin, daß ein und dasselbe Wort (bei unserer Dichterin Adjektivum, Verbum

oder Adverbium) zweimal unmittelbar hintereinander gesetzt wird. Eine solche Verdoppelung kann man als eine Art Steigerung ansehen, die einen Vorgang oder eine Eigenschaft besonders deutlich hervorhebt.

Beispiele: „The snow was falling in *thicker and thicker* flakes", AB 43.

„The glimmer of a rushlight from a room where a friend was lying, was like a ray of mercy to Janet, after that *long, long* time of darkness and loneliness", JR 169.

„It was a dread to which she felt chained, from which she *shrank and shrank* as she did from the black pool", AdB II, 133.

„Perhaps death would come to her, for she was getting *less and less* able to bear the day's weariness", Ibid.

„It was an *old, old* scarf, full of rents", Ibid. 200.

„*And yet — and yet,* now the suggestion had been made to him, he remembered so many things . . .", Ibid. 283.

„*Fainter and fainter,* and more musical through the growing distance, the falling dying sound still reached him, as he neared the Willow Brook", Ibid. 300.

„Maggie had drawn *nearer and nearer* — she must see it too . . .", MF 136.

„Poor child! as she leaned her head against the window-frame, with her hands clasped *tighter and tighter,* and her foot beating the ground, she was as lonely in her trouble as if she had been the only girl in the civilised world of that day . . .", MF II, 25.

„The tissue of vague dreams must now get *narrower and narrower*", Ibid. 93.

„He was looking into her *deep, deep* eyes . . .", Ibid. 270.

Als eine Erweiterung der Figur der Wiederholung kann man die Fälle ansehen, wo in demselben Satze ein und dasselbe Wort mehrmals vorkommt, jedoch nicht unmittelbar hintereinander wie bei der eigentlichen „Wiederholung". Diese Häufung der gleichen Worte übt einen besonderen Eindruck auf den Leser aus und wird von unserer Dichterin gern

angewandt. Die Beispiele werden das Gesagte genügend illustrieren.

„The Countess was a *little* vain, a *little* ambitious, a *little* selfish, a *little* shallow and frivolous, a *little* given to white lies", AB 66.

„At least eighty out of a hundred of your adult male fellow-Britons returned in the last census, are neither *extraordinarily* silly, nor *extraordinarily* wicked, nor *extraordinarily* wise", Ibid. 69.

„They became *ashamed,* perhaps, of their evil tempers, *ashamed* of their worldliness, *ashamed* of their trivial futile past", JR 127.

„After this, the country grew *barer and barer: no more* rolling woods, *no more* wide-branching tree near frequent homesteads, *no more* bushy hedgerows", AdB II, 137.

In diesem Beispiel haben wir die eigentliche und erweiterte Wiederholung zusammen.

„It would be a poor result of all our anguish and our wrestling, if we could return to the *same* blind love, the *same* self-confident blame, the *same* light thoughts of human suffering, the *same* frivolous gossip over blighted human lives, the *same* feeble sense of that Unknown towards which we have sent forth irrepressible cries in our loneliness", Ibid. 264.

Oxymoron.

Als dritten Punkt unter „Wortverbindung" erwähne ich den Gebrauch des Oxymorons, das zwar keine so große Rolle spielt wie die Wortwiederholung, immerhin aber in einer Reihe von Fällen vorkommt, so daß es mit angeführt werden muß. Nach R. M. Meyer (p. 40) besteht das Wesen des Oxymorons in der „eigentümlichen Verkoppelung zweier sich scheinbar aufhebender Worte", wie z. B. „a living grave" (Byron: „The Prisoner of Chillon", VI). Diese „scheinbare Unvereinbarkeit" reizt das Interesse des Lesers und trägt mit zur Verdeutlichung des Gesagten bei.

Beispiele: „Then their presence is a power, then they shake us like a passion, and we are drawn after them with *gentle compulsion* as flame is drawn to flame", JR 201.

„A hard and even fierce look had come in the eyes, though their lashes were as long as ever, and they had all their *dark brightness*", AdB 126.

„It was the same rounded, pouting, childish prettiness, but with all love and belief in love departed from it — the sadder for its beauty, like that wondrous Medusa-face, with the *passionate, passionless* lips", Ibid.

„Arthur sat down to listen with *impatient patience*", AdB II, 205.

„His great companionship was among the trees of the Red Deeps, where the *buried joy* seemed still to hover — like a revisiting spirit", MF 162.

„The love she had renounced came back upon her with a *cruel charm*", MF II, 294.

„Only to have seen her without speaking, would have been some relief; for Maggie was haunted by a face *cruel in its very gentleness*", Ibid. 332.

„The sun was rising now, and the wide area of watery desolation was spread out in *dreadful clearness* around them", Ibid. 349.

„Huge fragments, clinging together in *fatal fellowship* made one wide mass across the stream", Ibid. 350.

„The next instant the boat was no longer seen upon the water — and the huge mass was hurrying on in *hideous triumph*", Ibid. 350.

„And as Silas walked homeward across the fields in the twilight, he drew out the money, and thought it was *brighter in the gathering darkness*", SM 23.

Epitheta ornantia.

Die Epitheta ornantia bilden ein sehr wichtiges Stilmerkmal von George Eliots Romanen und werden mit ganz besonderer Vorliebe von ihr angewandt. Bei der hervor-

ragenden Rolle, die die Epitheta für die Beurteilung eines Autors spielen, verlohnt es sich einen Augenblick bei ihnen zu verweilen. R. M. Meyer nennt das Epitheton „dasjenige attributive Adjektiv, das besonders nachdrücklich gebraucht wird". „Der Gebrauch kann auf zweierlei Weise erreicht werden: entweder durch Häufigkeit oder gerade umgekehrt durch auffällige Seltenheit" (p. 46). Bei unserer Dichterin trifft das erste zu. Am häufigsten ist der Gebrauch von drei, weniger häufig von zwei Epitheta, seltener kommen vier und nur ausnahmsweise fünf vor. Rein äußerlich betrachtet, fällt die erstaunliche Menge dieser Ausdrücke auf, die jeder für sich eine Person oder Sache charakterisieren sollen. Daß bei der bunten Fülle der Dinge, die uns in den Romanen vorgeführt werden, dasselbe Epitheton verschiedene Male vorkommt, darf uns nicht wundern; übrigens beschränkt sich dieser Gebrauch auf einige wenige Ausdrücke zur Charakteristik von Personen. Worte wie „young" und „old" in der auch bei George Eliot häufigen Verbindung „young man", „young woman", „old man" werden natürlich nicht als Epitheta betrachtet, da diese Verbindungen einen einzigen Begriff darstellen und „young" und „old" infolge des häufigen Gebrauchs nicht mehr imstande sind, das Individuelle in solchen Zusammensetzungen hervorzuheben, während doch gerade die Aufgabe des Epithetons im Charakterisieren besteht (vgl. zu „young man" Sweet: New English Grammar. Part II, Syntax § 1790). Das Charakteristische an den von George Eliot gebrauchten Epitheta ist nun, daß der größte Teil zur Charakterisierung von Personen benutzt wird, und zwar in fast gleich viel Fällen zur Bezeichnung der äußeren Merkmale wie der inneren Eigenschaften eines Menschen. Betrachten wir das Verhältnis der Epitheta zueinander, so bemerken wir zweierlei: a) sie stehen in steigendem Verhältnis, d. h. die Dichterin nennt zuerst die unwichtigeren und dann die wichtigeren Eigenschaften, oder b) die sinnfälligere, diejenige Eigenschaft, die bei der ersten Beobachtung am meisten unser Auge trifft, wird zuerst genannt, und dann folgen die weniger

wichtigen Merkmale oder die, die uns erst bei näherer Betrachtung auffallen. Schließlich ist noch hervorzuheben, daß eine Reihe abstrakter Begriffe durch zwei, drei und mehr Epitheta charakterisiert werden. Solche Begriffe sind: time, soul, existence, love, tenderness, knowledge, influence, disappointment.

a) „a loud, rasping, oratorial voice", JR 3.

„chill, bare, wintry disappointment", AdB 276.

„the hard, unloving, despairing soul", AdB II, 133.

„the dark-eyed, demonstrative, rebellious girl", MF 39.

„a thirsty, trackless, uncertain journey", MF II, 24.

„a glistening, green, slimy channel of a waterfall", MF II, 218.

„a hard, driving, ceaseless storm of mingled love", Ibid. 308.

„the proud, confident, warm-hearted and warm-tempered Tulliver", Ibid. 117.

„a fine, open-faced, good-natured young man", SM 35.

b) „the large, fair, mild-eyed Milly", AB 50.

„a tall, dark-haired, distinguished-looking man", Ibid. 58.

„her tall, ugly, dingy-complexioned son", JR 85.

„this strong, skilful, keen-eyed man", AdB 129.

„the broad-shouldered, large-featured, hardy old woman", AdB II, 262.

„the strong, submissive, meek-eyed beasts", MF 3.

„vague, fragmentary, ineffectual notions", Ibid. 257.

„the strange, yearning, helpless look", Ibid. 272.

„the tall, worn, dark-haired woman", Ibid. 295.

„these dead-tinted, hollow-eyed, angular skeletons", MF II, 2.

„that hard, submissive, ill-paid toil", Ibid. 3.

„this grim, melancholy and narrowing concentration", Ibid. 13.

„that complex, fragmentary, doubt-provoking knowledge", Ibid. 260.

„this strange, sweet, subduing influence", Ibid. 364.

„a strange, dreamy, absent tone", Ibid. 272.

Ich füge noch einige Beispiele mit 2 Epitheta an:

„the kind-faced, white-haired old man", JR 266.

„a trimly-kept, comfortable dwelling house", MF 2.

„the delicate bright-green powder", Ibid.

„a straight black-eyed wench", Ibid. 10.

„a kind-looking, white-haired old gentleman", Ibid. 88.

„a well-sized, broad-chested man", Ibid. 182.

„a large-headed, long-limbed gentleman", MF II, 126. u. a. m.

5 Epitheta:

„dear, old, brown, crumbling, picturesque inefficiency", AB 4.

„the dear young round, soft, flexible thing", AdB 202.

Litotes.

Als fünften Punkt unter „Wortverbindung" erwähne ich die Anwendung der Litotes, die jedoch nicht häufig bei unserer Schriftstellerin vorkommt. „Durch die Litotes wird der Begriff hervorgehoben, indem man das Gegenteil dessen, was man sagen will, verneint" (Probst, 26). Da diese Figur sich bei den meisten Autoren findet und also für den Stil George Eliots nicht besonders charakteristisch ist, führe ich nur folgende Beispiele an:

„In such a house as this parsonage, Mr. Gilfil was *not unreasonable* in hoping that Caterina might gradually shake off the haunting vision of the past", GL 335.

„Tom began to look oftener and longer at Philip's face, for he could see it without noticing the hump, and it was *not a disagreeable* face", MF 220.

„Philip saw the absence of this idea clearly enough — saw it with a certain pang, although it made her consent to his request the *less unlikely*", MF II, 46.

„But she was *not without* practical intentions", Ibid. 309.

„And if Godfrey could have felt himself simply a victim, the iron bit that destiny had put into his mouth would have chafed him *less intolerably*", SM 46.

Antithese.

Von diesem Stilmittel macht George Eliot ziemlich häufig Gebrauch. Wie das Oxymoron dient auch die Antithese zur Hervorhebung. In beiden Fällen handelt es sich um einen Kontrast. Das Wesen der Antithese besteht darin, daß sie die Begriffe und Urteile durch das Hinzufügen ihres Gegensatzes erläutert und klärt. Auf die Anwendung der Antithese als wirksames Mittel bei der Charakterschilderung wird später noch besonders hinzuweisen sein.

„He had not lost the object of a few months' passion; he had lost the being who was bound up with the power of loving", GL 316.

„She felt no rebellion under this prospect of bereavement, but rather, a quiet submissive sorrow", JR 278.

„She lifted up her face to his, and the full life-breathing lips met the wasted dying ones in a sacred kiss of promise", JR 284.

„It was a strangely-mingled picture — the fresh youth of the summer morning, with its Eden-like peace and loveliness, the stalwart strength of the two brothers in their rusty working clothes, and the long coffin on their shoulders", AdB 64.

„And the grey-haired father, of whom he had thought with a sort of hardness a few hours ago, as certain to live to be a thorn in his side, was perhaps even then struggling with that watery death", AdB 95.

„How could he imagine narrowness, selfishness, hardness in her? He created the mind he believed in out of his own, which was large, unselfish, tender", AdB II, 87.

„The stranger's eye detects what the familiar unsuspecting eye leaves unnoticed", Ibid. 115.

„She felt a strange contradictory wretchedness and exultation: wretchedness, that she did not dare to face death; exultation, that she was still in life — that she might yet know light and warmth again", Ibid. 129.

„And the pitying love that shone out from Dinah's face looked a visible pledge of the Invisible Mercy", Ibid. 228.

„He would know by-and-by that an honest man was not going to serve him any longer, and lend his honesty to fill a pocket already overfull of dishonest gains", MF II, 118.

„There was no home, no help for the erring: even those who pitied, were constrained to hardness", Ibid. 338.

„The stony street, the bitter north-east wind and darkness — and in the midst of them a tender woman thrust out from her husband's home in her thin night-dress", ... JR 165.

Wortstellung.

Die Wortstellung in George Eliots Romanen ist im allgemeinen regelmäßig. Es finden sich nur wenige Abweichungen von der natürlichen Wortfolge. In einigen Fällen wird die Inversion gebraucht, während die Stellung des attributiven Adjektivums hinter dem Substantivum häufiger vorkommt. Ich begnüge mich mit folgenden Beispielen:

„High up against the horizon *were the huge conical masses of hills*", AdB 18.

„Only once again in his life *has Amos Barton visited* Milly's grave", AB 127.

„The last week in March — three weeks after old Mrs. Dempster died — *occurred the unpleasant winding-up of affairs* between Dempster and Mr. Pryme", JR 155.

„Always the same clean neat old lady, dressed in black silk, *was Mrs. Raynor*", Ibid. 73.

„Standing in the aisle close to him and repeating the responses with edifying loudness, *was Mr. Budd*, churchwarden and delegate", Ibid. 79.

„Far away on each hand *stretch the rich pastures, and the patches of dark earth*", MF 1.

„*Much rumination had Mr. Tulliver* on these puzzling subjects during his rides on the grey horse", Ibid. 217.

„And *that other child* — not on the hearth — *he would not forget*", SM 218.

„*All other signs* of sporting and outdoor occupation *Nancy has removed* to another room", Ibid. 245.

„a small meagre man, *sallow and dingy*", GL 179.

„the thing, *easiest and most agreeable*, Ibid. 205.

„*right divine*", AdB 69.

„Mr. Phipps, *amiable and laconic*", JR 153.

III. Satzbau.

Perioden.

Wenn wir schon vorher, bei Besprechung der Wortwahl, Gelegenheit hatten, die weitgehende Bildung und den philologisch geschulten Geist George Eliots zu bewundern, so können wir das in noch höherem Maße bei der Betrachtung des Satzbaues: überall sehen wir hier die sichere Hand der denkenden Dichterin, die mit meisterhafter Geschicklichkeit ihre Gedanken in die rechte Form zu gießen versteht. Obwohl zuweilen von erheblicher Länge, sind die Sätze doch durchsichtig gebaut und wahren in den meisten Fällen die Einheitlichkeit. Sie zeigen stets die reiche Gedankenfülle, die freilich in einigen Fällen die Einheitlichkeit stört, doch sind solche Fälle selten. Charakteristisch sind zunächst solche Perioden, wo a) auf einen längeren Vordersatz mit abhängigen Nebensätzen der Hauptsatz folgt, oder wo b) die in dem Vordersatz enthaltene Aufzählung verschiedener Gedankenreihen durch „all", „this", „these", „these things" usw. am Ende zusammengefaßt wird. Häufig sind ferner solche Perioden, wo c) ein längerer Vordersatz, eben wegen seiner Länge, durch das gleiche Wort oder dieselbe Wortgruppe wiederholt wird. Perioden, in denen d) von einem Substantivum mehrere Relativsätze abhängen, kommen oft vor und sind besonders wirksam in der Herausarbeitung eines bestimmten Gedankens. Wir sehen also: Die Periode ist das Charakteristische an dem Satzbau George Eliots, und unsere Dichterin wendet diese Ausdrucksweise um so

lieber an, als sie sich besonders dazu eignet, die Fülle ihrer Gedanken erschöpfend mitzuteilen. Freilich sind dadurch manche Satzgefüge überladen und zu inhaltsschwer, und nicht selten wird auf diese Weise die künstlerische Wirkung gestört. Mit alledem soll nun nicht gesagt sein, daß kürzere Satzgefüge nicht vorkämen. Für diese kurzen, besonders im Affekt angewandten Sätze werde ich unter e) einige Beispiele geben, besonders aber möchte ich auf eine Stelle hinweisen, die den Gebrauch solch knapper Sätze schön illustriert, nämlich AdB II, 127/28: Die verzweifelnde Hetty am Teich, in der Absicht sich zu ertränken.

Zunächst einige Beispiele für den Gebrauch der Perioden im allgemeinen:

„The sermon in question, by the by, was an extremely argumentative one on the Incarnation; which, as it was preached to a congregation not one of whom had any doubt of that doctrine, and to whom the Socinians therein confuted were as unknown as the Arimaspians, was exceedingly well adapted to trouble and confuse the Sheppertonian mind", AB 56.

„She sometimes wondered herself how it was that, whether she felt sad or angry, crushed with the sense of Anthony's indifference, or burning with impatience under Miss Assher's attentions, it was always a relief to her to sing", GL 258.

„It was probably owing to the conversation she had had with her husband on their way from church concerning this problematic stranger, that Mrs. Poyser's thoughts immediately reverted to him when, a day or two afterwards, as she was standing at the house door with her knitting, in that eagre leisure which came to her when the afternoon cleaning was done, she saw the old Squire enter the yard on his black pony, followed by John the groom", AdB II, 70.

Für die verschiedenen Arten von Perioden, wie ich sie oben zu charakterisieren versuchte, mögen die folgenden Beispiele genannt werden:

a) „She rushed across the room; but when she saw the little treasure she had cherished so fondly, so often smothered

with kisses, so often laid under her pillow, and remembered with the first return of consciousness in the morning — when she saw this one visible relic of the too happy past lying with the glass shivered, the hair fallen out, the thin ivory cracked, *there* was a revulsion of the overstrained feeling: relenting came, and she burst into tears", GL 277.

„But one day when he had broken down, for the fifth time in the supines of the third conjugation, and Mr. Stelling, convinced that this must be carelessness, since it transcended the bounds of possible stupidity, had lectured him very seriously, pointing out that if he failed to seize the present golden opportunity of learning supines, he would have to regret it when he became a man, — *Tom*, more miserable, than usual, determined to try his sole resource", MF 192.

b) „The resolute din, the unresting motion of the great stones, giving her a dim delicious awe as at the presence of an uncontrollable force — the meal for ever pouring, pouring — the fine white powder softening all surfaces, and making the very spider-nets look like a faery lace-work — the sweet pure scent of the meal — *all* helped to make Maggie feel that the mill was a little world apart from her outside everyday life", MF 33.

c) „*She knew still better, that Adam Bede* — tall, upright, clever, brave Adam Bede — who carried such authority with all the people round about, and whom her uncle was always delighted to see of an evening, saying that "Adam knew a fine sight more o' the natur o' things than those as thought themselves his betters" — *she knew that this Adam Bede*, who was often rather stern to other people, and not much given to run after the lasses, could be made to turn pale or red any day by a word or a look from her", AdB 127.

d) „Happy the man, you would have thought, *whose* eye will rest on her in the pauses of his fire side reading — *whose* hot aching forehead will be soothed by the contact of her cool soft hand — *who* will recover himself from dejection at his mistakes and failures in the loving light of her unreproaching eyes", AB 26.

e) „She heard his heavy step on the stairs; she saw the slowly advancing light. Then she saw the tall massive figure, and the heavy face, now fierce with drunken rage. He had nothing but the candle in his hand. He set it down on the table, and advanced close to the bed", JR 162.

„Arthur turned round and walked by Hetty's side without giving a reason. They were alone together for the first time. What an overpowering presence that first privacy is! He actually dared not look at this little buttermaker for the first minute or two", AdB 172.

„How Hetty's heart beat as Arthur approached her! He had hardly looked at her to day: now he must take her hand. Would he press it? She thought she could cry if he gave her no sign of feeling. Now he was there — he had taken her hand — yes, he was pressing it", AdB 381.

Einschaltungen.

Einschaltungen sind ein besonders beliebtes Stilmittel unserer Schriftstellerin und finden sich häufig in ihren Romanen. Gedankenstriche können oft recht wirksam sein, besonders in erregten Szenen, im Affekt, ferner um Spannung hervorzurufen, oder um etwas Unerwartetes einzuführen. Freilich gibt es auch Fälle, wo man den Zweck des Gedankenstrichs nicht recht einzusehen vermag, und wo ein Komma ebensowohl genügen würde. Nicht so häufig ist der Gebrauch der Parenthesen, die meist eine Erklärung enthalten oder auf früher Gesagtes Bezug nehmen.

a) Gedankenstriche. „Here, on rainy days, Sir Christopher and his lady took their promenade, and here billiards were played; but, in the evening it was forsaken by all except Caterina — and, sometimes, one other person," GL 172.

„Hetty bending over the red bunches, the level rays piercing the screen of apple-tree boughs, the length of bushy garden beyond, his own emotion as he looked at her and believed that she was thinking of him and that there

was no need for them to talk — Adam remembered it all to the last moment of his life," AdB 295.

„Yes! The distance was too great — the coaches were too dear — she must give them up," AdB II, 112.

„Home — where her mother and brother were — Philip — Lucy — the scene of her very cares and trials — was the haven towards which her mind tended — the sanctuary where sacred relics lay — where she would be rescued from more falling," MF II, 293.

Ein besonders treffendes Beispiel!

„The search was made, and it ended — in William Dane's finding the well known bag, empty, tucked behind the chest of drawers in Silas's chamber!" SM 15.

b) Parenthesen. „She said, 'I think Mrs. Barton a v-e-r-y w-e-a-k w-o-m-a-n'. (Mr. Pilgrim gave this quotation with slow emphasis, as if he thought Mrs. Farquhar had uttered a remarkable sentiment)", AB 85.

„'Thank you, uncle Bates' (Caterina kept up her childish "epithets for her friends, and this was one of them)", GL 237.

Polysyndeton.

Das Polysyndeton ist ein weiteres charakteristisches Merkmal, das wir unter dem Kapitel „Satzbau" anführen müssen. Die „Häufung der Bindeworte" (R. M. Meyer p. 90) zeigt die Absicht der Dichterin, auf die einzelnen Vorgänge oder Begriffe besonders aufmerksam zu machen und die Wichtigkeit aller besser hervorzuheben. Gleichzeitig soll damit die Vielheit der Gedankenreihen ausgedrückt werden. Daß daneben auch das Asyndeton angewandt wird, braucht wohl kaum erwähnt zu werden, nur spielt es eben nicht dieselbe wichtige Rolle wie das Polysyndeton. Jedenfalls aber muß man sich hüten zu sagen — wie das wohl zuweilen getan wird —, daß nur das Asyndeton der Prosa einen besondern Wert verleihe. Jedes Stilmittel ist gut, wenn es am rechten Platz angewandt wird.

Beispiele:

„And so, while the sleet outside was turning to unquestionable snow, *and* the stony dining-room looked darker and drearier, *and* Mr. Fitchett was nodding his lowest, *and* Mr. Spratt was boxing the boys' ears with a constant rinforzando, Mr. Barton wound up his exhortation with something of the February chill at his heart as well as his feet," AB 40.

„We poor mortals are often little better than wood-ashes — there is small sign of the sap, *and* the leafy freshness, *and* the bursting buds that were once there," GL 146.

„It was ten years at least since Sarti had seen anything so bright *and* stately *and* beautiful as Lady Cheverel", GL 180.

„It was so out of the way of Miss Assher, with her brillant beauty, *and* personal claims, *and* small civil remarks", Ibid. 235.

„He was cold *and* distant *and* civil to her", Ibid. 257.

„She forgot the interval of wrong *and* jealousy *and* hatred", Ibid. 297.

„We reap what we sow, but Nature has love over and above that justice, and gives us shadow *and* blossom *and* fruit that spring from no planting of ours", JR 77.

„But on the opposite, north-western side, there was nothing to obstruct the view of gently-swelling meadow, *and* wooded valley, *and* dark masses of distant hill", AdB 18.

„She looked with eager, hungry eyes at the bread *and* meat *and* beer that the land-lady brought her", AdB 115.

„It seemed to her as if this country of flat fields *and* hedgerows, *and* dotted houses, *and* villages, *and* market-towns must have no end, and she must go on wandering among them for ever", AdB II, 113.

Der Gebrauch des Polysyndetons in diesem Falle ist besonders treffend: es drückt die vielen Hindernisse aus, die Hetty auf ihrer beschwerlichen Reise nach Windsor zu überwinden hat.

„No, there was nothing but common needles *and* pins,

and dried tulip-petals between the paper leaves where she had written down her little money-accounts", Ibid. 121.

„When she got off this coach she began to walk again, *and* take cheap rides in carts, *and* get cheap meals, going on and on without distinct purpose", Ibid. 125.

„She wished he too might know desolation, *and* cold, *and* a life of shame that he dared not end by death", Ibid. 128.

„The horror of this cold, *and* darkness, *and* solitude — out of all human reach — became greater every long minute", Ibid. 129.

„The objects among which her mind had moved complacently were all gone — all the little hopes, *and* schemes, *and* speculations", MF II, 9.

Anapher.

Ebenso charakteristisch, wenn auch nicht so häufig, ist der Gebrauch der Anapher, die sich in allen Romanen unserer Dichterin findet. Indem „dasselbe Wort oder dieselbe Wortgruppe am Anfang mehrerer aufeinander folgender Sätze oder Satzglieder wiederkehrt" (R. M. Meyer p. 91), wird ein besonderer Nachdruck auf den Leser ausgeübt, und der Stil bekommt dadurch etwas feierlich Gehobenes. In einzelnen Fällen kommt die Anapher auch in Monologen oder Reflexionen der Personen vor und ist ein Zeichen des Affekts. Ein bekanntes Beispiel für die Anapher findet sich in Edmund Burkes Impeachment of Warren Hastings; immer mit den Worten beginnend: „I impeach him in the name of".

Folgende Belege seien genannt:

„*Then she threw* her arms round Milly's neck, and began to sob; *then she threw* herself on the sofa, and begged for a glass of water; *then she threw* off her bonnet and shawl", AB 78.

„O he can forget everything: *how he used* to say he loved me — *how he used* to take my hand in his as we walked — *how he used* to stand near me in the evenings for the sake of looking into my eyes", GL 225.

„*Once more* he saw some gladness in the afternoon sunlight; *once more* it was a pleasure to see the hedgerow trees flying past him", Ibid. 319.

„*Was it for this* you suffered a mother's pangs in your lone widowhood five-and-thirty years ago? *Was it for this* you kept the little worn morocco shoes Janet had first run in, and kissed them day by day when she was away from you, a tall girl at school? *Was it for this* you looked proudly at her when she came back to you in her rich pale beauty, like a tall white arum that has just unfolded its grand pure curves to the sun?", JR 66.

„*He might* not feel for her — *he might* be shocked at her confession — *he might* talk to her of doctrines she could not understand or believe", Ibid. 179.

„*He may be* a shepherd of Arcadia for aught he knows, *he may be* the first youth kissing the first maiden, *he may be* Eros, sipping the lips of Psyche — it is all one", AdB 182.

Die Steigerung in den beiden letzten Beispielen ist zu beachten!

„*He could not* be sorry; *he could not* say no; *he could not* resist the sense that life had a new sweetness for him, and that he should like it to be prolonged a little", JR 274.

„*Here*, then, was a secret of life that would enable her to renounce all other secrets — *here* was a sublime height to be reached without the help of outward things — *here* was insight, and strength, and conquest, to be won by means entirely within her own soul, where a supreme Teacher was waiting to be heard", MF II, 29.

„*She could see* now that the bridge was broken down: *she could see* the masts of a stranded vessel far out over the watery field", Ibid. 347.

Ausrufesätze und rhetorische Fragen.

Diese beiden Redefiguren, die wir sehr häufig in George Eliots Romanen antreffen, haben die Eigenschaft gemein, daß sie den Stil lebhaft machen und wie die Anapher an-

regend auf den Leser einwirken. Die Ausrufesätze zeigen zugleich die innige Anteilnahme der Schriftstellerin an ihrem Stoff und lassen das mitempfindende Naturell des Weibes erkennen, besonders bei der Darstellung ergreifender Szenen in kurzen Ausrufen, wie „Poor Maggie!", „Poor Adam!", „Poor Janet!", „Poor Silas!"

Die rhetorischen Fragen kommen meist in indirekten Monologen vor und sind ein geeignetes Mittel zur Darstellung der Seelenkonflikte der Personen. Einige sind als vom Leser gestellt gedacht, wie das die unten angeführten Beispiele zeigen; freilich muß man dazu die ganze Stelle kennen.

a) Ausrufesätze: „Soothing unspeakable charm of gentle womanhood", AB 25.

„Poor grey-haired woman!", JR 66.

„O it is piteous — that sorrow of aged women!", Ibid. 87.

„Mighty is the force of motherhood!", Ibid. 149.

„Blessed influence of one true loving human soul on another!", Ibid. 201.

„What an overpowering presence that first privacy is!", AdB 172.

„How pretty the little puss looks in that odd dress!", Ibid. 202.

„What a strange contrast the two figures made!", Ibid. 211.

„These bitter sorrows of childhood!", MF 44.

„A quaint procession!", SM 164.

b) Rhetorische Fragen: „But what is opportunity to the man who can't use it?", AB 19.

„Mr. Gilfil was a bachelor, then?", GL 147.

„Why should they not take the child to England and bring her up there?", Ibid. 184.

„But this money would not keep her long: what should she do when it was gone? Where should she go?", AdB II, 120.

„Had anything remarkable happened?", MF II, 157.

„Some hand had removed that bag; and whose hand could it be, if not that of the man, to whom the knife belonged?", SM 14.

„Silas Marner must be a person of the same sort, for how did he know what would bring back Sally Oates's breath, if he didn't know a fine sight more than that?", Ibid. 24.

Historisches Präsens.

In Momenten der Spannung und Erregung und in ergreifenden Szenen wendet unsere Schriftstellerin gern das historische Präsens an, das in den „Scenes of Clerical Life" und AdB ziemlich häufig, in den beiden anderen Romanen nur vereinzelt vorkommt. Es ist ein wirksames Mittel, den Stil lebhaft und anschaulich zu machen und ganz unmittelbar die Stimmung der geschilderten Situation auf den Leser zu übertragen. Da die Beispiele sich oft über ganze Seiten erstrecken, begnüge ich mich mit den beiden folgenden. Freilich versteht man die richtige Anwendung des historischen Präsens nur, wenn man die Stelle kennt, aus der die Beispiele genommen sind.

„There is something white behind that overhanging bough. His knees tremble under him. He seems to see part of her dress caught on a branch, and her dear dead face upturned. O God, give strength to thy creature, on whom thou hast laid this great agony! He is nearly up to the bough, and the white object is moving. It is a water-fowl, that spreads its wings and flies away screaming. He hardly knows whether it is a relief or a disappointment that she is not there. The conviction that she is dead presses its cold weight upon him none the less heavily", GL 307.

„She is at another gate now — that leading into Fir-tree Grove. She enters the wood, where it is already twilight, and at every step she takes the fear at her heart becomes colder. If he should not come! O how dreary it was — the thought of going out at the other end of the wood, into the unsheltered road, without having seen him. She reaches the first turning towards the Hermitage, walking slowly — he is not there. She hates the leveret that runs across the path:

she hates everything that is not what she longs for. She walks on, happy whenever she is coming to a bend in the road, for perhaps he is behind it. No. She is beginning to cry: her heart has swelled so, the tears stand in her eyes; she gives one great sob, while the corners of her mouth quiver, and the tears roll down", AdB 180.

Vgl. ferner: JR 244, GL 292, AdB II, 99.

Andere stilistische Erscheinungen der Satzfügung.

Ich reihe hier einige Eigentümlichkeiten in der Satzfügung an, die zwar von geringer Bedeutung sind, der Vollständigkeit wegen aber mit angeführt werden müssen.

a) Auslassung der Konjunktion „that":

„Her heart so overflowed with love, she felt sure she was near a fountain of love", AB 31.

„She was so thankful she could cry", GL 226.

„Hetty was quite certain her uncle wanted her to encourage Adam, and would be pleased for her to marry him", AdB 128.

„It was natural her husband should be a commendable tutor", MF 29.

„And it was nothing but right a man should be looked on and helped by those who could afford it", SM 228.

b) Die seltene Auslassung des Relativums:

„Now, for the first time, she remembered without indifference the affectionate kindness Dinah had shown her, and those words of Dinah in the bedchamber", AdB II, 121.

„It was a verdict every one expected", Ibid. 197.

„The vindication of the loved object is the best balm affection can find for its wounds", SM 252.

Die Auslassung des Relativums im Nominativ bemerkte ich nur ganz vereinzelt im Dialog, ist also Eigentümlichkeit der betreffenden Person.

c) Die Auslassung des Artikels ist nicht so häufig:

„This immovability *of face*, and the habit of taking a

pinch of snuff before he gave an answer, made him trebly oracular to Mr. Tulliver", MF 14.

„Silas Marners determination to keep the 'tramp's child' *was matter* of hardly less surprising and iterated talk in the village than the robbery of his money", SM 196.

d) Prädikativer Gebrauch des Genetivs:

Diese Erscheinung kommt sehr oft vor.

„Hetty's was a springtide beauty", AdB 87.

„Arthur's, as you know, was a loving nature", AdB II, 28.

„But Hetty's was not a nature to face difficulties", Ibid. 61.

„Maggie's was a troublous life", MF 60.

„Tom's was a nature which had a sort of superstitious repugnance to everything exceptional", MF II, 98.

„Maggie's was such an arm as that", Ibid. 239.

„Godfrey's was an essentially domestic nature", SM 47.

e) Gebrauch des Adjektivums an Stelle des Substantivs:

„*These disagreeables*, extending over many months, ran along side by side with the pressing business of Mr. Armstrong's lawsuit, which was threatening to take a turn rather depreciatory of Dempster's professional prevision", JR 146.

„*The next disagreeable* was confined to his feminine companions", MF 118

B. Innere Eigenschaften des Stils.

I. Tropen und Figuren.

Ohne auf die vielumstrittene Frage der Abgrenzung zwischen Tropen und Figuren einzugehen, behandle ich in diesem Kapitel Metaphern und Vergleiche, Personifikation und Periphrasis.

In älteren Handbüchern über Stilistik und in neueren Stilarbeiten werden die Tropen und Figuren meist unter dem Kapitel „Sprachanalyse" abgetan und häufig als ein äußerer

Schmuck der Rede, als Variationen der Vorstellungen und Gedanken des Dichters betrachtet. Sie bei Besprechung des formalen Teiles mit zu behandeln, ist nur berechtigt für Oxymoron, Litotes, Synekdoche u. a., die in der Tat keine besonderen Eigentümlichkeiten eines Autors verraten. Die obengenannten Tropen und Figuren dagegen sind von hervorragender Bedeutung für den Stil eines Dichters und müssen einer besonders eingehenden Besprechung gewürdigt werden. Sie sind ein Mittel zur Vermehrung der Anschauung, sie wirken verdeutlichend sowohl als gefühlsanregend. Metapher und Personifikation sind eng miteinander verwandt, und ihr Wesen, wie das der ästhetischen Apperzeption überhaupt, besteht darin, „daß der Auffassende sein Denken in die Dinge der Außenwelt hineinprojiziert, ja man möchte sagen, daß er die Dinge der Außenwelt in sein Denken hineinnimmt" Elster p. 362).

Was Stern in seinem Aufsatz „Metapher und Subjektivität" von der Metapher sagt, kann ebensogut von Personifikation und Periphrasis gelten: „In dem Augenblick, wo der Dichter statt des eigentlichen Wortes die Metapher wählt, verschiebt er den Vorhang, der sein Innerstes verbirgt und läßt ein wenig hineinblicken. In einem solchen Moment spricht er in seiner ureigensten Sprache und nicht mit den abgebrauchten Wörtern, die alle Welt im Munde führt".

Metaphern und Vergleiche.

Elster (p. 374) findet den Ursprung des Metaphorischen „in jenem Grundtrieb der menschlichen Seele, der darin besteht, auf die Dinge und Vorgänge der Welt ihr eigenes geistiges Leben zu übertragen" und, möchte ich hinzufügen, das schwer Verständliche, so besonders das Geistige durch Sinnliches, sich näher zu bringen. Dieses Streben, Dinge der Welt mit dem eigenen Geist zu durchtränken und uns auf diese Weise näher zu bringen, zeigen auch die Vergleiche und Metaphern unserer Dichterin. Das Alltagsleben des

kleinen Mannes mit seinen Freuden und Leiden, seinen Beschäftigungen und Unternehmungen, seinem Fühlen und Denken, das unerschöpfliche Gebiet der Natur in ihrem geheimnisvollen Wirken und Schaffen, voran das Pflanzenreich, das uns oft mit frappierender, bis ins Einzelnste gehender Anschaulichkeit vorgeführt wird, sodann das Tierreich mit vielen treffenden Bildern, ferner das Firmament mit Sonne, Mond, Wolken und Sternen, oder die Wiese, der Bach, der Fluß, der Strom, das Meer — das sind die Gebiete, die eine Menge trefflicher Bilder liefern. Dazu kommt noch eine Reihe solcher Vergleiche und Metaphern, die aus verschiedenen Sphären genommen sind und sich nicht unter je einem Gebiete ordnen lassen, sondern am besten zusammen angeführt werden, und solche, die aus der Gedankenwelt stammen. Weniger häufig sind die Bilder aus der Antike und der Musik und nur ganz selten solche aus der Bibel und der Malerei. Wie die bloße Aufzählung der Gebiete zeigt, sind die weitaus meisten Bilder nicht entlegenen Fernen oder der schweifenden Phantasie der Dichterin entnommen, sondern eben der naheliegenden Wirklichkeit, und nur mit geringen Ausnahmen wird der auszudrückende Gedanke auch wirklich erläutert.

Ferner stammen eine Menge Bilder aus dem dargestellten Milieu, in dem dieser oder jener Vorgang spielt; dies gilt besonders von den oft recht drastischen, mit derbem Humor gewürzten Vergleichen der Mrs. Poyser und des Bartle Massey in AdB. Die Vergleiche der Mrs. Poyser versetzen uns in das Gebiet, in dem sie so ganz zu Hause ist: in die Milchkammer mit dem Käse, der Butter und den Molken, in den Hof mit dem Gebell der Hunde und dem Schnattern der Gänse und in die tägliche Beschäftigung eines englischen Farmers. Bartle Massey können wir uns ohne seine derben Vergleiche aus dem Leben der Frau kaum vorstellen. Ich lasse zur Bestätigung des Gesagten einige Beispiele folgen, die sich auf Mrs. Poyser und Bartle Massey beziehen.

Vergleiche der Mrs. Poyser:

„'I never had a gell come into my house as seemed to know what cleaning was; I think people live *like* pigs, for my part'", AdB 97. — „'and what are you stanning there for, *like* a jack as is run down, instead o' getting your wheel out?'" Ibid.

„'I'd ha' been glad to behave to you like a mother's sister, if you'd come and live i' this country, where there's some shelter and victual for man and beast and folks don't live on the naked hills, *like* poultry a-scratching on a gravel bank'", Ibid. 100.

„'But where's the use o'talking, if you wonna persuaded, and settle down like any other woman in her senses, istead o'wearing yourself out, with walking and preaching, and giving away every penny you get, so as you 've nothing saved against sickness; and all the things you've got i' the world, I verily believe, 'ud go into a bundle *no bigger nor a double cheese*'", Ibid. 101.

„— 'and after all, at th' end o'the year, it's *like as if* you'd been cooking a feast and had got the smell of it for your pains'", Ibid. 106.

„'She's no better *than* a peacock, as 'ud strut about on the wall and spread its tail when the sun shone, if all the folks i'the parish was dying'", Ibid. 207.

„'An' there's no trustin' the children to gether it, for they put more into their mouths nor into the basket; *you might as well set the wasps to gether the fruit*'", Ibid. 288.

„ . . . . 'but I'll not make a martyr o' myself, and wear myself to skin and bone, and worret myself *as if* I was a churn wi' butter a-coming in't, for no landlord in England, not if he was King George himself'", AdB II, 75.

Vergleiche des Bartle Massey:

„'Do you mean to go turning up your nose at every opportunity, because it's got a bit of a smell about it that nobody finds out but yourself? It's *as* foolish *as* that notion

o' yours that a wife is to make a working man comfortable'", AdB 328.

„'Why, the Scotch tunes are just *like* a scolding, nagging woman,' Bartle went on, without deigning to notice Mr. Craig's remark", Ibid. 350.

So sehen wir: die bloße bildliche Ausdrucksweise genügt zur Charakterisierung dieser beiden Personen. In Mrs. Poyser beobachten wir die emsige, mit köstlichem Humor begabte Farmersfrau, die ganz in ihrer Milchwirtschaft aufgeht; Bartle Massey ist der unversöhnliche Weiberfeind, der bei jeder Gelegenheit dem verhaßten anderen Geschlecht eins auszuwischen sucht.

Ferner muß bemerkt werden, daß uns das häufige Vorkommen der Bilder wiederum Gelegenheit gibt, die scharfe Beobachtungsgabe George Eliots zu bewundern, die uns in den meisten Fällen durch die angeführten Vergleiche einen Gedanken plastisch vor Augen zu stellen weiß.

Eine Untersuchung der Bilder hat ergeben, daß in den weitaus meisten Beispielen Sinnliches durch Sinnliches erläutert wird, daß also „Vorstellungen verschiedener Sinnesgebiete miteinander verglichen werden" (Elster p. 387); sodann folgen solche Bilder, in denen Geistiges mit Sinnlichem verglichen wird, und die besonders verdeutlichend wirken, selten sind die beiden anderen Vergleichsmöglichkeiten herangezogen: Sinnliches mit Geistigem und Geistiges mit Geistigem.

Fragen wir uns endlich noch, welche Begriffe am häufigsten durch Vergleiche beleuchtet werden, so ist folgendes zu bemerken: Meistens sind es die dargestellten Personen, sei es nun die ganze äußere Gestalt oder einzelne Körperteile, eine Tätigkeit oder ein Vorgang; sodann eine Reihe abstrakter Begriffe, wie: soul, beauty, love, thought, life, die häufig wiederkehren; ferner kindness, desire, doubt, uncertainty, fears, consciousness, passion, troubles, suffering, hardship, mind, destiny u. a. m.

Einige Methaphern verraten George Eliots Neigung zur Personifikation, die unten besprochen wird.

Ich gebe nun nachstehend eine Zusammenstellung der Gebiete, aus denen die Vergleiche und Metaphern genommen sind, und zwar ordnen sie sich nach der Häufigkeit des Vorkommens folgendermaßen:

1. Die meisten Bilder liefert die Natur:

a) zunächst einige allgemeiner Art:

α) Vergleiche:

„We poor mortals are often little better *than* woodashes — there is small sign of the sap, and the leafy freshness, and the bursting buds that were once there; but wherever we see woodashes, we know that all that early fulness of life must have been", GL 146.

„For years, the thought of her had been present in everything, *like* the air and the light", Ibid. 316.

„There are moments when by some strange impulse we contradict our past selves — fatal moments, when a fit of passion, *like* a lava stream, lays low the work of half our lives", JR 159.

„Her troubles had been sinking her lower from year to year, pressing upon her *like* heavy fever-laden vapours", JR 166.

„High up against the horizon were the huge conical masses of hill, *like* giant mounds intended to fortify this region of corn and grass against the keen and hungry winds of the north", AdB 18.

„It is very pleasant to see some men turn round; pleasant *as* a sudden rush of warm air in winter, or the flash of firelight in the chill dusk", Ibid. 71.

„But the uncertainty of the future, the possibilities to which she could give no shape, began to press upon her *like* the invisible weight of air", AdB 39.

„Adam's enthusiasm lay in these things; and our love is inwrought in our enthusiasm *as* electricity is inwrought in the air, exalting its power by a subtle presence", Ibid 89.

„But she shrank from that idea again, *as* she might have shrunk from scorching metal", Ibid. 120.

„And Hetty looked at herself to-night with quite a different sensation from what she had ever felt before; there was an invisible spectator whose eye rested on her *like* morning on the flowers", Ibid. 199.

β) Metaphern:

„And the friendly attentions, the kind pressure of the hand, the cordial looks he met with everywhere in his parish, made him feel that the fatal frost which had settled on his pastoral duties, during the Countess's residence at the Vicarage, was completely thawed, and that the hearts of his parishioners were once more open to him", AB 121.

„Underneath all this scorching passion there were still left some hidden crystal dews of trust, of self-reproof, of belief that Anthony was trying to do the right", GL 265.

„She tried to have hope and trust, though it was hard to believe that the future would be anything else than the harvest of the seed that was being sown before her eyes", JR 77.

„His sins had made a hard crust round his soul", Ibid. 231.

„Such young unfurrowed souls roll to meet each other like two velvet peaches that touch softly and are at rest", AdB 175.

„She only felt that all her hope was crushed, and that instead of having found a refuge she had only reached the borders of a new wilderness where no goal lay before her", AdB II, 117.

„Her imagination had created a thorny thicket of sin and sorrow, in which she saw the poor thing struggling torn and bleeding, looking with tears for rescue and finding none", Ibid. 210.

„'Nay,' said Lisbeth, frightened at her own courage, yet feeling that she had broken the ice, and the waters must flow, whatever mischief they might do", Ibid 279.

„For he had seen Adam in the worst moments of his

sorrow; and what better harvest from that painful seed-time could there be than this?", Ibid. 327.

„They had entered the thorny wilderness, and the golden gates of their childhood had for ever closed behind them", MF 264.

„But now, when all purpose was gone, that habit of looking towards the money and grasping it with a sense of fulfilled effort made a loam that was deep enough for the seeds of desire", SM 23.

b) Aus dem Pflanzenreich sind folgende Bilder genommen:

a) Vergleiche:

„As the moment of psalmody approached, by some process to me *as* mysterious and untraceable *as* the opening of the flowers or the breaking-out of the stars, a slate appeared in front of the gallery", AB 6.

„She grew up very much *like* the primroses, which the gardener is not sorry to see within his enclosure, but takes no pains to cultivate", GL 197.

„In a moment her fingers were wandering with their old sweet method among the keys, and her soul was floating in its true familiar element of delicious sound, *as* the water-plant that lies withered and shrunken on the ground expands into freedom and beauty when once more bathed in its native flood", Ibid. 336.

„Was it for this you looked proudly at her when she came back to you in her rich pale beauty, *like* a tall white arum that has just unfolded its grand pure curves to the sun?", JR 66.

„She was too *like* the cistus flowers in the little garden before the window, that, with the shades of evening might lie with the delicate white and glossy dark of their petals trampled in the road-side dust", Ibid. 76.

„The poor patient woman could do little more than mourn with her daughter: she had humble resignation enough to sustain her own soul, but she could *no more* give comfort and fortitude to Janet, *than* the withered ivy-covered trunk

can bear up its strong full-boughed offspring crashing down under an Alpine storm", Ibid. 167.

„Blessed influence of one true loving human soul on another! Not calculable by algebra, not deducible by logic, but mysterious, effectual, mighty *as* the hidden process by which the tiny seed is quickened, and bursts forth into tall stem and broad leaf, and glowing tasselled flower", Ibid. 201.

„She felt that friendly hearts were approving her, and wishing her well, and that mild sunshine of good-will fell beneficiently on her new hopes and efforts, *as* the clear shining after rain falls on the tender leaf-buds of spring, and wins them from promise to fulfilment", Ibid. 250.

„Even anti-Tryanite prejudice could not resist the fact that Janet Dempster was a changed woman — changed *as* the dusty, bruised, and sun-withered plant is changed, when the soft rains of heaven have fallen on it", Ibid. 265.

„For now, that affection was within his reach, se saw it there, *like* a palm — shadowed well in the desert; he could not desire to die in sight of it", Ibid. 277.

„ Love is such a simple thing when we have only one-and-twenty summers and a sweet girl of seventeen trembles under our glance, *as if* she were a bud first opening her heart with wondering rapture to the morning", AdB 175.

„They (Hetty's expectations) were *as* formless *as* the sweet languid odours of the garden at the chase, which had floated past her as she walked by the gate", Ibid. 180.

„Nature has written out his bride's character for him in those exquisite lines of cheek and lip and chin, in those eyelids delicate *as* petals, in those long lashes curled *like* the stamen of a flower, in the dark liquid depths of those wonderful eyes", Ibid. 202.

„As for Hetty, her feet rested on a cloud, and she was borne along by warm zephyrs; she had forgotten her rose-coloured ribbons; she was *no more* conscious of her limbs *than if* her childish soul had passed into a water-lily, resting

on a liquid bed, and warmed by the midsummer sun-beams", Ibid. 172.

„ She is almost a child herself, and the little pink round things will hang about her *like* florets round the central flower", Ibid. 202.

„And there was Hetty, *like* a bright-cheeked apple hanging over the orchard wall, within sight of everybody, and everybody must long for her", Ibid. 279.

„When Maggie was angry, she was *as* dependent on kind or cold words *as* a daisy on the sunhine or the cloud", MF II, 168.

„Something strangely powerful there was in the light of Stephen's long gaze, for it made Maggie's face turn towards it and look upward at it — slowly, *like* a flower at the ascending brightness", MF II, 238.

„The disinherited son of a small squire, equally disinclined to dig and to beg, was almost *as* helpless *as* an uprooted tree, which by the favour of earth and sky, has grown to a handsome bulk on the spot where it first shot upward", SM 41.

„Her hair looked *like* the dash of gold on a lily", SM 294.

Ich möchte ganz besonders aufmerksam machen auf ein vortrefflich gelungenes Bild, das Hermann Conrad (p. 162) einen „kostbaren Schmuck auf dem Gewande des Epos" nennt, und das ein Beweis für die dichterische Gestaltungskraft George Eliots ist. Es findet sich am Ende von GL (p. 344) und beginnt mit den Worten: „But it is with men *as* with trees" etc.

β) Metaphern:

„A natural incapacity for teaching, finished by keeping 'terms' at Cambridge, is not apparently the medium through which Christian doctrine will distil as welcome dew on withered souls", AB 40.

„Such were the things that Martha had dusted and let

the air upon, four times a-year, ever since she was a blooming lass of twenty", GL 149.

„She put up her little bud of a mouth", JR 103.

„Such men, happily have lived in times when great abuses flourished, and have sometimes even been the living representatives of the abuses", AdB 89.

„Are their first poems their best? or are not those the best which come from their fuller thought, their larger experience, their deeper-rooted affections", AdB II, 285.

„So the lily face looked out with sweet gravity from under a grey Quaker-bonnet", Ibid. 326.

„That deep-rooted fear was shaking Maggie now", MF 296.

„The poor wife, with her withered beauty, smiled complacently", MF II, 96.

„Yet even in this stage of withering a little incident happened, which showed that the sap of affection was not all gone", SM 29.

„But there was no pleasant morning greeting between them; not because of any unfriendliness, but because the sweet flower of courtesy is not a growth of such homes as the Red House", Ibid. 109.

c) Sonne, Mond, Wolken, Sterne, auch die Jahreszeiten sind andere Gebiete, die den Bilderreichtum vermehren helfen.

a) Vergleiche:

„But the kindness fell on him *as* sunshine falls on the wretched — he had no heart to taste it, and felt that it was very far off him", SM 126.

„But the Knebly farmers would *as* soon have thought of criticising the moon *as* their pastor", GL 135.

„See how she rushes noiselessly, *like* a pale meteor, along the passages and up the gallery stairs", Ibid. 287.

„It is a wonderful moment, the first time we stand by one who has fainted, and witness the fresh birth of consciousness spreading itself over the blank features, *like* the rising sunlight on the alpine summits that lay ghastly and dead under the leaden twilight", Ibid. 295.

„And, ah! now she comes nearer — there are those sad lines about the mouth and eyes on which that sweet smile plays *like* sunbeams on the storm-beaten beauty of the full and ripened corn", JR 72.

„*As* a bright sunset promises a fair morning, *so* a calm lying down is a good augury for a calm waking", Ibid. 84.

„He had *as* kindly a warmth *as* the morning sunlight, and, *like* the sunlight, his goodness shone on all that came in his way", Ibid. 112.

„He was only a captain in the Loamshire militia; but to the Hayslope tenants he was more intensely a captain than all the young gentlemen of the same rank in His Majesty's regulars — he outshone them *as* the planet Jupiter outshines the Milky Way", AdB 77.

„Doubtless the joy is wrought up into our nature, *as* the sunlight of long-past mornings is wrought up in the soft mellowness of the apricot", Ibid. 294.

„Adam's doubts and fears melted under this influence away, *as* the delicate web-like clouds had gradually melted away into the clear blue above him", AdB II, 322.

β) Metaphern:

„With this tempest pent up in her bosom, the poor child went up to her room every night, and there it all burst forth", GL 258.

„She looked back on her storms of passion, her jealousy and hatred", Ibid. 299.

„He hung upon Daniel's moon-face and listened to his small piping voice, . . ., Ibid. 316.

„Maynard had that hope too, but he felt cold mists of fear gathering round him after the few bright warm hours of joyful confidence", Ibid. 323.

„The little white old woman had ended her wintry age of patient sorrow", JR 154.

„She felt that friendly hearts were approving her, and wishing her well, and that mild sunshine of goodness fell beneficiently on her new hopes and efforts", Ibid. 250.

„Hetty's was a springtide beauty", AdB 109.

„As for Hetty, her feet rested on a cloud, and she was borne along by warm zephyrs", Ibid. 172.

„And in this moment of chill, bare, wintry disappointment and doubt, she looked towards the possibility of being with Arthur again and hearing his soft words", Ibid. 276.

„For in the darkest moments of memory the thought of her always came as the first ray of returning comfort", AdB II, 266.

„If he had not carried in his pocket a parcel of sugar-candy and a small Dutch doll for little Laura, there would have been no ray of expected pleasure to enliven the general gloom", MF 218.

„And the thing he dreaded most was lest any cloud should come over this evening's happiness", Ibid. 299.

„For Tom had very clear prosaic eyes not apt to be dimmed by mists of feeling or imagination", MF II, 9.

„The idea of ever recovering happiness never glimmered in her mind for a moment", Ibid. 309.

„But at last a mist gathered over the blue-grey eyes, and the lips found a word they could utter: the old childish 'Magsie!'", Ibid. 349.

„The little light he possessed spread its beams so narrowly that frustrated belief was a curtain broad enough to create for him the blackness of night", SM 21.

„The light of his faith quite put out, and his affections made desolate, he had clung with all the force of his nature to his work and his money", Ibid. 65.

d) Einen weiteren Beitrag an Bildern, besonders Metaphern, bietet das Wasser dar als Bach, Fluß, Strom, Quelle usw.

a) Vergleiche:

„He had not lost the object of a few months' passion; he had lost the being who was bound up with his power of loving, *as* the brook we played by or the flowers we gathered in childhood are bound up with our sense of beauty", GL 316.

„She thought she should find a new meaning in the prayers this morning; her full heart, *like* an overflowing river, wanted those ready-made channels to pour itself into", JR 212.

„The desire to see Hetty had rushed back *like* an ill-stemmed current", AdB 170.

„Such young unfurrowed souls ... mingle *as* easily *as* two brooklets that ask for nothing but to entwine themselves and ripple with ever-interlacing curves in the leafiest hiding places", Ibid. 175.

„Human feeling is *like* the mighty rivers that bless the earth: it does not wait for beauty — it flows with resistless force and brings beauty with it", Ibid. 237.

„Maggie's destiny, then, is at present hidden, and we must wait for it to reveal itself *like* the course of an unmapped river: we only know that the river is full and rapid, and that for all rivers there is the same final home", MF 182.

„The fountains of human love and divine faith had not yet been unlocked, and his soul was still the shrunken rivulet, with only this difference, that its little grove of sand was blocked up, and it wandered confusedly against dark obstruction", SM 138.

„The hair ripples *as* obstinately *as* a brooklet under the March breeze", Ibid. 223.

„'Come in,' said the sweet mellow voice, always thrilling to him *as* the sound of rippling water to the thirsty", GL 248.

„And yet — and yet, now the suggestion had been made to him, he remembered so many things, very slight things, *like* the stirring of the water by an imperceptible breeze, which seemed to him some confirmation of his mother's words", AdB 283.

β) Metaphern:

„The stream of conversation had thus diverged; and no more was said about the Rev. Amos Barton", AB 20.

„For, on the very first bench, these were the faces on which his eye had to rest, watching whether there was any stirring under the stagnant surface", Ibid. 37.

„When Mr. Barton joined them, she talked of Tractarianism, of her determination not to reenter the vortex of fashionable life, and of her anxiety to see him in a sphere large enough, for his talents", Ibid. 75.

„But when he saw Mrs. Hackit come towards him with answering sorrow in her face, the pent-up fountain of tears was opened", Ibid. 112.

„The one exception was Mrs. Patten, whose strong memory and taste for personal narrative made her a great source of oral tradition in Shepperton", GL 149.

„The stream of human thought and deed was hurrying and broadening onward", Ibid. 227.

„The tears were slowly gathering, and presently some large hot drops rolled down her check; then the flood-gates were opened, and the heart-easing stream gushed forth", Ibid. 326.

„The golden moments in the stream of life rush past us, and we see nothing but sand; the angels come to visit us and we only know them when they are gone", JR 72.

(Anders: „If she could pour out her heart to him! if she could for the first time in her life unlock all the chambers of her soul", Ibid. 179).

„When Mr. Tryan spoke words of consolation and encouragement, she could now believe the message of mercy; the waterfloods that had threatened to overwhelm her rolled back again, and life once more spread its heaven-covered space before her", Ibid. 257.

„She read so eagerly and constantly in her three books, the Bible, Thomas-à-Kempis, and the "Christian Year," that they filled her mind with a continual stream of rhythmic memories", MF II, 33.

„And Raveloe was a village where many of the old echoes lingered, undrowned by new voices", SM 5.

„He spread them out in heaps and bathed his hands in them", Ibid. 30.

„Raveloe lay low among the bushy trees and the rutted

lanes, aloof from the currents of industrial energy and Puritan earnestness", Ibid. 33.

e) Weniger häufig sind die Beispiele, die das Meer darbietet. Das erklärt sich aus dem Schauplatz der Handlung in den einzelnen Romanen, die das Leben in der Provinz darstellen und nicht in unmittelbarer Verbindung mit dem Meere stehen.

a) Vergleiche:

„She was smitten with some compassion at the sight of poor Sarti, who struck her *as* the mere battered wreck of a vessel that might have once floated gaily enough on its outward voyage, to the sound of pipes and tabors", GL 179.

„But such days had become rare, and poor Janet's soul was kept *like* a vexed sea, tossed by a new storm before the old waves have fallen", JR 150.

„The leaded windows were bright and speckless and the door-stone was *as* clean *as* a white boulder at ebb tide", AdB 11.

„Then gradually her fears, her yearning auxieties for others, melted away *like* ice-crystals in a warm ocean", Ibid. 209.

„Adam delighted in a fine tree of all things: *as* the fisherman's sight is keenest on the sea, *so* Adam's perceptions were more at home with trees than with other objects", AdB II, 7.

„Yes, the actions of a little trivial soul like Hetty's struggling amidst the serious sad destinies of a human being, are strange. *So* are the motions of a little vessel without ballast tossed about on a stormy sea", AdB II, 67.

„'I must do it,' said Adam, when these thoughts, which had spread themselves through hours of his sad journeying, now rushed upon him in an instant, *like* a wave that had been slowly gathering", Ibid. 153.

β) Metaphern:

„Milly smiled and looked at her with that strange far-off look which belongs to ebbing life", AB 113.

„Perhaps Milby was one of the last spots to be reached by the wave of a new movement; and it was only now, when the tide was just on the turn, that the limpets there got a sprinkling", JR 30.

„Our love at its highest flood rushes beyond its object, and loses itself in the sense of divine mystery", AdB 45.

„But Adam's mind rushed back over the past in a flood of relenting and pity", Ibid. 67.

„While Arthur was hesitating, the rope to which he might have clung had drifted away — he must trust now to his own swimming", Ibid. 232.

„She was alone on her little island of dreams, and all round her was the dark unknown water where Arthur was gone", AdB II, 39.

„As long as he was still only half awakened to his trouble, Maggie had felt the strong tide of pitying love almost as an inspiration, a new power", ... MF II, 10.

„But soon, as Maggie looked, every distinct thought began to be overflowed by a wave of loving penitence, and words burst forth with a sob", Ibid. 334.

„Instead of keeping fast hold of the strong silken rope by which Nancy would have drawn him safe to the green banks, where it was easy to step firmly, he had let himself be dragged back into mud and slime, in which it was useless to struggle", SM 47.

2. Tiere spielen eine besondere Rolle in George Eliots Romanen, und so finden sich denn auch viele Bilder, die dem Tierreich entnommen sind.

a) Vergleiche:

„He turned *as* red *as* a turkey-cock", AB 13.

„But when he came to what he conceived the pith of his argument or the point of his joke, he mouthed out his words with slow emphasis; *as* a hen, when advertising her accouchment, passes at irregular intervals from pianissimo semiquavers to fortissimo crotchets", Ibid. 17.

„During this speech of Mrs. Hackit's Mr. Pilgrim had emitted a succession of little snorts, something *like* the treble grunts of a guinea-pig, which were always with him the sign of suppressed disapproval", Ibid. 18.

„Little Dickey was squatting quiet *as* a mouse at her knee", Ibid. 73.

„But Caterina moved through all this joy and beauty *like* a poor wounded leveret painfully dragging its little body through the sweet clover-tufts . . .", GL 120.

„After those first years in which little girls are patted *like* puppies and kittens, there comes a time when it seems less obvious what they can be good for", Ibid. 199.

„Caterina, who had passed her life *as* a little unobtrusive singing-bird, nestling so fondly under the wings that were outstretched for her, . . . had begun to know the fierce palpitations of triumph and hatred", GL 223.

„And *as* a dragon-fly wheels in its flight to alight for an instant on a leaf, she darts to the cabinet, takes out the dagger, and thrusts it into her pocket", Ibid. 288.

Auch das nächste Beispiel muß als Vergleich aufgefaßt werden:

„Mrs. Heron, with the instinct of an impressionable woman, had written to her husband to have this room prepared for Caterina. Contended speckled hens, industriously scratching for the rarely-found corn, may sometimes do more for a sick heart than a grove of nightingales", Ibid. 335.

„In reality, she felt *as if* she had defied a wild beast within the four walls of his den, and he was crouching backward in preparation for his deadly spring", JR 160.

„Ah, there she comes: first a bright patch of colour *like* a tropic bird among the boughs, then a tripping figure, with a round hat on, and a small basket under her arm", AdB.

„Villagers never swarm: a whisper is unknown among them, and they seem almost *as* incapable of an undertone *as* a cow or a stag", Ibid. 20.

„Young souls, in such pleasant delirium as hers, are *as* unsympathetic *as* butterflies sipping nectar", Ibid. 132.

„In an instant she was on the watch, with gleaming eyes, *like* a Skye terrier suspecting mischief", MF 14.

„He could climb the trees *like* a squirrel", Ibid. 60.

„Her lips and eyelids quivered; she opened her eyes full on his for an instant, *like* a lovely wild animal timid and struggling under caresses, and then turned sharp round towards home again", MF II, 249.

„To their untravelled thought a state of wandering was a conception *as* dim *as* the winter life of the swallows that came back with the spring", SM 2.

„He seemed to weave, *like* the spider from pure impulse, without reflection", Ibid. 22.

„The long pipes gave a simultaneous movement, *like* the antennae of startled insects", Ibid. 86.

„Marner's thoughts could no longer move in their old round, and were baffled by a blank *like* that which meets a plodding ant when the earth has broken away on its homeward path, Ibid. 122.

„The little one, accustomed to be left to itself for long hours without notice from its mother, squatted down on the sack, and spread its tiny hands towards the blaze, in perfect contentment, gurgling and making many inarticulate communications to the cheerful fire, *like* a new-hatched gosling beginning to find itself comfortable", Ibid. 178.

β) Metaphern:

„Mr. Bridmain had put his neck under the yoke of his handsome sister", AB 64.

„Her little butterfly soul fluttered incessantly between memory and dubious expectation", AdB 178.

„And Hetty must be one of them (water-nixes): it is too painful to think that she is a woman, with a woman's destiny before her — a woman spinning in young ignorance a light web of folly and vain hopes which may one day close round her and press upon her, a rancorous poisoned garment chan-

ging all at once her fluttering, trivial butterfly sensations into a life of deep human anguish", AdB 334.

„And as he walked on more quietly, chewing the cud of his new hope, his only uneasiness was that he had behaved in a way which might chill Hetty's feelings towards him", Ibid. 386.

„And so Adam went to bed comforted, having woven for himself an ingenious web of probabilities — the surest screen a wise man can place between himself and the truth", Ibid. 387.

„The reason is, that mild people are most liable to be under the yoke of traditional impressions", AdB II, 166.

„On a verge of a decision we all tremble: hope pauses with fluttering wings", Ibid. 323.

(Anders: „The tissue of vague dreams must now get narrower and narrower, and all the threads of thought and emotion be gradually absorbed in the woof of her actual daily life", MF II, 93).

„Apparently the mingled thread in the web of their life was so curiously twisted together, that there could be no joy without a sorrow coming close upon it", Ibid. 122.

„The whole thing had been so rapid — so dreamlike — that the threads of ordinary association were broken", Ibid. 344.

„There was one main thread of painful experience in Nancy's married life, and on it hung certain deeply-felt scenes, which were the oftenest revived in retrospect", Ibid. 251.

3. Neben dem Tierreich liefert der Mensch in den verschiedensten Lebenslagen eine Reihe von Metaphern und Vergleichen; die Bilder aus dem Leben des Kindes verdienen besonders erwähnt zu werden.

a) Vergleiche:

„Caterina, like the rest of us, turned away from sympathy which she suspected to be mingled with criticism, *as* the child turns away the sweetmeat in which it suspects imperceptible medicine", GL 168.

„Amid all the sublimities of the mighty cathedral, poor

Sarti had fixed on this tinsel Madonna as the symbol of Divine mercy and protection, — *just as* a child, in the presence of a great landscape, sees none of the glories of wood and sky, but sets its heart on a floating feather or insect that happens to be on a level with its eye", Ibid. 181.

„Mr. Bates's words about Sir Christopher's joy, Miss Assher's beauty, and the nearness of the wedding, had come upon her *like* the pressure of a cold hand, rousing her from confused dozing to a perception of hard familiar realities", Ibid. 240.

„Caterina was already in such a state of diseased susceptibility that the most innocent words from Captain Wybrow would have been irritating to her, *as* the whirr of the most delicate wing will afflict a nervous patient", Ibid. 264.

„She forgot the interval of wrong and jealousy and hatred — all his cruelty, and all her thoughts of revenge — *as* the exile forgets the stormy passage that lay between home and happiness, and the dreary land in which he finds himself desolate", Ibid. 297.

„The little face was still pale, and there was a subdued melancholy in it, *as* of one who sups with friends for the last time, and has his ear open for the signal that will call him away", Ibid. 339.

„*Just as* we do not like to part with an old weather-glass from our study, or a two-feet ruler that we have carried in our pocket ever since we began business, *so* Mr. Dempster did not like having to erase his old client's name from the accustomed drawer in the bureau", JR 122.

„The wind was beginning to make rents in the clouds, and then came every now and then a dim light of stars that frightened her more than the darkness; it was *like* a cruel finger pointing her out in her wretchedness and humiliation", Ibid. 168.

„The poor thing was conscious of this, and dreaded her own weakness, *as* the victim of intermittent insanity dreads the on-coming of the old illusion", Ibid. 214.

„She felt *like* a little child whose hand is firmly grasped by its father, as its frail limbs make their way over the rough ground; if it should stumble, the father will not let it go", Ibid. 259.

„For the rest of his life he remembered that moment when he was calmly examining the beech, *as* a man remembers his last glimpse of the home where his youth was passed, before the road turned, and he saw it no more", AdB II, 8.

„The beginning of hardship is *like* the first taste of bitter food — it seems for a moment unbearable; yet, if there is nothing else to satisfy our hunger, we take another bite and find it possible to go on", Ibid. 110.

„When she lay the next morning looking at the growing light which was *like* a cruel taskmaster, returning to urge from her a fresh round of hated hopeless labour, she began to think what course she must take, to remember that all her money was gone", Ibid. 118.

„Dinah was moving away, but Lisbeth held her fast, while she was taking off her bonnet, and looked at her face *as* one looks into a newly-gathered snowdrop, to renew the old impressions of purity and gentleness", Ibid. 262.

„He was trembling *like* a gold-seeker, who sees the strong promise of gold, but sees in the same moment a sickening vision of disappointment", Ibid. 283.

„It seems to me *like* a living companion while I wander along the bank and listen to its low placid voice, as to the voice of one who is deaf and loving", MF 2.

„The paralytic obstruction was, little by little, losing its tenacity, and the mind was rising from under it with fitful struggles, *like* a living creature making its way from under a great snowdrift, that slides and slides again, and shuts up the newly-made opening", Ibid. 334.

„'Wouldn't you really like to be tenth Muse, then, Maggie?' said Philip, looking up in her face *as* we look at a first parting in the clouds that promises us a bright heaven once more," MF II, 86.

„'No, thank you,' said Stephen, looking still into the half-unwilling, half-fascinated eyes, *as* a thirsty man looks towards the track of the distant brook", Ibid. 190.

„Maggie felt a beating at head and heart — horrible *as* the sudden leaping to life of a savage enemy who had feigned death", Ibid. 244.

„These words were wrung forth from Maggie's deepest soul, with an effort *like* the convulsed clutch of a drowning man", Ibid. 334.

„A weaver who finds hard words in his hymn-book knows nothing of abstractions; *as* the little child knows nothing of parental love, but only knows one face and one lap towards which it stretches its arms for refuge and nurture", SM 20.

β) Metaphern:

„Mrs. Hackit declines cream; she has so long abstained from it with an eye to the weekly butter-money, that abstinence wedded to habit, has begotten aversion", AB 11.

„Outside, the moon is shedding its cold light on the cold snow, and the white-bearded fir-trees round Camp Villa are casting a blue shadow across the white ground", Ibid. 48.

„Here Nanny flung out of the room, leaving the lady to digest this unexpected breakfast at her leisure," Ibid. 105.

„It was light enough for her to see about her room, for the moon, nearly at full, was riding high in the heavens among scattered hurrying clouds", GL 226.

„It (the pool) looked black and cruel under the sombre sky, as if its cold depths held relentlessly all the murdered hope and joy of Maynard Gilfil's life", Ibid. 307.

„She never knew; for as she was bending to kiss him, the thick veil of death fell between them, and her lips touched a corpse", JR 243.

„Nature has her language, and she is not unveracious; but we don't know all the intricacies of her syntax just yet, and in a hasty reading we may happen to extract the very opposite of her real meaning", AdB 204.

„She was before night in the heart of woody Warwickshire", AdB II, 113.

„Could she be the same Hetty that used to make up the butter in the dairy with the Gueldre roses peeping in at the window?", Ibid. 119.

„Such things as these are the mother tongue of our imagination, the language that is laden with all the subtle inextricable associations the fleeting hours of our childhood left behind them", MF 51.

„You are irritated with .... this rich plain where the great river flows for ever onward, and links the small pulse of the old English town with the beatings of the world's mighty heart," MF II, 3.

4. Es folgt eine Anzahl Metaphern und Vergleiche, die sich unter keinem bestimmten Gebiet einreihen lassen, sondern allgemeiner Natur sind.

a) Vergleiche:

„Amos was an affectionate husband, and, in his way, valued his wife, *as* his best treasure", AB 93.

„Her large dark eyes shone from out her queer little face, *like* two precious stones in a grotesque image carved in old ivory", GL 183.

„There are few of us that are not rather ashamed of our sins and follies as we look out on the blessed morning sunlight, which comes to us *like* a bright-winged angel beckoning us to quit the old path of vanity that stretches its dreary length behind us", Ibid. 229.

„He ought to have known that the mere presence of Miss Assher was painful to her, that Miss Assher's smiles scorched her, that Miss Assher's kind words were *like* poison stings inflaming her to madness", Ibid. 257.

„The vibration rushed through Caterina *like* an electric shock", Ibid. 336.

„But Mr. Tryan has entered the room, and the strange light from the golden sky falling on his light brown hair,

which is brushed high up round his head, makes it look almost *like* an aureole", JR 51.

„Our habitual life is *like* a wall hung with pictures, which has been shone on by the suns of many years: take one of the pictures away, and it leaves a definite blank space, to which our eyes can never turn without a sensation of discomfort", Ibid. 122.

„'Janet!' The loud jarring voice seemed to strike her *like* a hurled weapon", Ibid. 161.

„It was almost *like* meeting him again on the resurrection morning, after the night of the grave", Ibid. 242.

„Suddenly a slight movement, *like* the passing away of a shadow, was visible in his face, and he opened his eyes full on Janet", Ibid. 242.

„But Dinah walked *as* simply *as if* she were going to market, and seemed *as* unconscious of her outward appearance *as* a little boy", AdB 25.

„Our mental business is carried on much in the same way *as* the business of the State: a great deal of hard work is done by agents who are not acknowledged", Ibid. 231.

„The words of hatred and contempt — the first he had ever heard in his life — seemed *like* scorching missiles that were marking ineffaceable scars on him", AdB II, 14.

„But between unarmed men, the battle is to the strong, where the strong is no blunderer, and Arthur must sink under a well-planted blow of Adam's, *as* a steel rod is broken by an iron bar", Ibid. 15.

„It was seldom the old man made so long a speech; but his son's question had fallen *like* a bit of dry fuel on the embers of a long unextinguished resentment", Ibid. 64.

„But on one of these leaves there was a name, which, often as she had seen it before, now flashed on Hetty's mind *like* a newly-discovered message", Ibid. 121.

„Dinah did not seem to belong to that world of Hetty's, whose glance she dreaded *like* scorching fire", Ibid. 121.

„It is still possible to believe that the attorney was *not more* guilty towards him, *than* an ingenious machine which performs its work with much regularity, is guilty towards the rash man who, venturing too near it, is caught up by some fly-wheel or other, and suddenly converted into unexpected sausages", MF 340.

„Formerly, his heart had been *as* a locked casket with its treasure inside; but now the casket was empty, and the lock was broken", SM 130.

β) Metaphern:

„And as Mr. Oldinport's armour of conscious virtue presented some considerable and conspicuous gaps, the Vicar's keen-eyed retorts probably made a few incisions too deep to be forgiven", GL 137.

„A passionate woman's love is always overshadowed by fear", Ibid. 201.

„With him she seemed now and then to have gleams of her childhood coming athwart the leaden clouds, and many hours of winter went by the more easily for being spent in Ozzy's nursery", Ibid. 335.

„Assuredly Milby had that salt of goodness which keeps the world together, in greater abundance than was visible on the surface", JR 28.

„A door had been opened in Janet's cold dark prison of self-despair, and the golden light of morning was pouring in its slanting beams through the blessed opening", Ibid. 213.

„Arthur too was very uneasy, but his feelings were lit up for him by a more distinct consciousness", AdB 176.

„It was a very old story; but Adam knew nothing about it, so he drank in the sweet delusion", Ibid. 296.

„It was a dread to which she felt chained, from which she shrank and shrank as she did from the black pool", AdB II, 133.

„The midday light that fell on the close pavement of human heads, was shed through a line of high pointed windows", Ibid. 188.

„Philip, in his happier moods, indulged Tom to the top of his bent, heightening the crash and bang and fury of every fight with all the artillery of epithets and similies at his command", Ibid. 228.

„Meanwhile Tom, who had for the first time sent a poisoned arrow into Philip's heart, had returned to the carriage house", Ibid. 239.

„The air of excitement that hung about him was but faintly due to good cheer or any stimulus but the potent wine of triumphant joy", MF II, 118.

„The thoughts and temptations of the last month should all be flung away into an unvisited chamber of memory", Ibid. 240.

„More helpful than all wisdom is one draught of simple human pity that will not forsake us", Ibid. 299.

„Thought was arrested by utter bewilderment, now its old narrow pathway was closed . . . ", SM 22.

„But about the Christmas of that fifteenth year, a second great change came over Marner's life, and his history became blent in a singular manner with the life of his neighbours", Ibid. 31.

5. Weniger zahlreich sind die Bilder aus der Gedankenwelt; auch kommen hier nur Vergleiche in Betracht.

„And his silent grasp of Amos's hand had penetrated *like* the painful thrill of life-recovering warmth to the poor benumbed heart of the stricken man", AB 117.

„The inexorable ticking of the clock is *like* the throb of pain to sensations made keen by a sickening fear", GL 208.

„The harsh north-east wind, that blew through her thin night-dress, and sent her long heavy black hair streaming, seemed *like* the breath of pity after the grasp of that threatening monster", JR 163.

„The glimmer of a rushlight from a room where a friend was lying, was *like* a ray of mercy to Janet, after that long, long time of darkness and loneliness", Ibid. 169.

„Then their presence is a power, then they shake us *like* a passion, and we are drawn after them with gentle compulsion, as flame is drawn to flame", Ibid. 201.

„The sun was hidden for a moment, and then shone out warm *like* a recovered joy", AdB II, 2.

„He made not a single movement, but knelt *like* an image of despair gazing at an image of death", Ibid. 16.

„Let us rather be thankful that our sorrow lives in us *as* an indestructible force, only changing its form, as forces do, and passing from pain into sympathy", Ibid. 264.

„There was no gleam, no shadow, for the heavens, too, were one still, pale cloud — no sound or motion in anything but the dark river, that flowed and moaned *like* an unresting sorrow", MF 208.

„Her own weakness haunted her *like* a vision of hideous possibilities, that made no peace conceivable except such as lay in the sense of a sure refuge", MF II, 309.

„Across all her anxiety for the loved and the injured, those words shot again and again, *like* a horrible pang that would have brought misery and dread even into a heaven of delights", Ibid. 309.

„That quiet mutual gaze of a trusting husband and wife is *like* the first moment of rest or refuge from a great weariness or a great danger—not to be interfered with by speech or action which would distract the sensations from the fresh enjoyment of repose", SM 283.

6. Die antike Welt, die George Eliot mit besonderem Eifer studiert hat, ist ein weiteres Gebiet, dem sie einige Bilder entlehnt.

a) Vergleiche:

„Sorrow and neglect leave their traces on such beauty, but it thrills us to the last, *like* a glorious Greek temple, which, for all the loss it has suffered from time and barbarous hands, has gained a solemn history, and fills our admiration the more because it is incomplete to the sense", JR 158.

„She is *as* erect in her comely embonpoint *as* a statue of Ceres", AdB 69.

„It was the same rounded, pouting, childish prettiness, but with all love and belief in love departed from it—the sadder for its beauty, *like* that wondrous Medusa-face, with the passionate, passionless lips", AdB II, 126.

„Maggie tossed her hair back and ran down-stairs, and was quickly out in the yard, whirling round *like* a Pythoness", MF 33.

„She sat *as* helpless and despairing among her black locks *as* Ajax among the slaughtered sheep", Ibid. 85.

„Seeing this, Maggie lingered at a distance looking *like* a small Medusa with her snakes cropped", Ibid. 133.

„For a long while Mr. Poulter only shook his head in a significant manner at this request, and smiled patronisingly, *as* Jupiter may have done when Semele urged her too ambitious request", Ibid. 236.

„But the next moment Maggie snatched it from him, and glared at him *like* a wounded war-goddess, quivering with rage and humiliation", MF II, 239.

β) Metaphern:

„I can only ask my reader, did you ever upset your ink-bottle, and watch, in helpless agony, the rapid spread of Stygian blackness over your fair manuscript or fairer table-cover?", AB 81.

„ . . ., while Maggie sat on the roots of the tree and looked after them with her small Medusa face", MF 137.

„Minds that have been unhinged from their old faith and love, have perhaps sought this Lethean influence of exile, in which the past becomes dreamy because its symbols have all vanished, and the present too is dreamy because it is linked with no memories", SM 19.

7. Auch die Musik liefert einige Beispiele:

„Alas! he had completely lost his voice in the following winter, and had ever since been little better *than* a cracked fiddle, which is good for nothing but firewood", GL 180.

„And this passage from beauty to beauty, which to the happy is *like* the flow of a melody, measures for many a human heart the approach of foreseen anguish", Ibid. 208.

„Hitherto the traveller had been chained to the spot against his will by the charm of Dinah's mellow treble tones, which had a variety of modulation *like* that of a fine instrument touched with the unconscious skill of musical instinct", AdB 31.

„The sound of tools to a clever workman who loves his work, is *like* the tentative sounds of the orchestra to the violinist who has to bear his part in the overture: the strong fibres begin their accustomed thrill, and what was a moment before joy, vexation, or ambition, begins its change into energy", Ibid. 282.

„'I knew you were not in bed, my dear,' she said in her sweet clear voice, which was irritating to Hetty, mingling with her own peevish vexation *like* music with jangling chains", AdB 212.

„The unexpected tones shook her *like* a sudden accidental vibration of a harp close by her", MF II, 226.

8. Schließlich führe ich noch die wenigen Bilder aus der Bibel und der Malerei an:

„ . . ., and by the help of a return chaise, with a drunken postillion, who frightened her by driving *like* Jehu the son of Nimshi . . ., she was before night in the heart of woody Warwickshire", AdB II, 113.

„The tucked-in kerchief, rising full over the low tight boddice of her blue dress, sets off the majestic form of her bust, and she treads the lawn *as if* she were one of Sir Joshua Reynold's stately ladies, who had suddenly stepped from her frame to enjoy the evening cool", GL 154.

„'And how are all the cherubs at home?' said the countess . . .", AB 51.

Die Zusammenstellung der Beispiele zeigt eine gewisse Vorliebe unserer Dichterin für einzelne Bilder, die mehrfach variiert werden:

Vgl. „a light web of folly and vain hopes", AdB 334.

„an ingenious web of probabilities", Ibid. 387.

„the tissue of vague dreams", MF II, 93.

„the mingled thread in the web of their life", Ibid. 122 oder: „mists of fear", GL 323.

„mists of feeling or imagination", MF II, 9.

„a mist gathered over the blue-grey eyes", Ibid. 349 usw.

Eine Reihe Bilder, besonders die dem Tierreich entlehnten, sind sehr realistisch und derb.

Personifikation.

Die Personifikation kommt nicht so häufig vor wie die Metaphern und Vergleiche, doch finden sich eine Reihe guter Beispiele, von denen hier einige mitgeteilt werden müssen. Die Beseelung des Unbeseelten, die Ausstattung des Unkörperlichen mit körperlichen Eigenschaften ist ein wirksames Mittel, den Stil lebhaft und anschaulich zu gestalten, besonders wenn es sich um die Personifizierung abstrakter Begriffe handelt, wie es bei unserer Dichterin der Fall ist. Nemesis, destiny, ideas, duty, Old Leisure, Old Christmas, misfortune, dissatisfaction, — das sind die Begriffe, die gern mit menschlichem Tun und Handeln ausgestattet werden. Daneben spielt die Beseelung der Natur eine wenn auch nicht so bedeutende Rolle. Besonders zu erwähnen sind einige Dialoge zweier abstrakter Begriffe oder einer Person und eines abstrakten Begriffes. Diese sind besonders geeignet, uns durch den Widerstreit der Meinungen bis ins Innerste der Personen schauen zu lassen. Folgende Beispiele mögen genannt werden:

„There was light enough for her, if she opened her Bible, for her to discern the text sufficiently to know what it would say to her. She knew *the physiognomy of every page,* . . . . . " AdB 211.

„There was a *voice* speaking in Caterina's mind, to which she had never yet given vent. That *voice* said continually, 'Why did he make me love him — why did he let me know he loved me, if he knew all the while that he couldn't brave

everything for my sake?' Then *love* answered, 'He was led on by the feeling of the moment, as you have been, Caterina; and now you ought to help him to do what is right.' Then the *voice* rejoined, 'It was a slight matter to him. He doesn't much mind giving you up. He will soon love that beautiful woman, and forget a poor little pale thing like you.'

Thus *love, anger,* and *jealousy* were struggling in that young soul", GL 174.

„There, whith loud whispers and sobs, restlessly pacing up and down, lying on the hard floor, courting cold and weariness, she told to the *pitiful listening night* the anguish which she could pour into no mortal ear", Ibid. 258.

„*Nemesis* is lame, but she is of colossal stature, like the gods; and sometimes while her sword is not yet unsheathed, she stretches out her huge left arm and grasps her victim. The mighty hand is invisible, but the victim totters under the dire clutch", JR 152.

„*Ideas* are often poor ghosts, our sun-filled eyes cannot discern them; they pass athwart us in thin vapour, and cannot make themselves felt. But sometimes they are made flesh; they breathe upon us with warm breath, they touch us with responsive hands, and speak to us in appealing tones; they are clothed in a living human soul, with all its conflicts, its face, and its love. Then their presence is a power, then they shake us like a passion, and we are drawn after them with gentle compulsion, as flame is drawn to flame", Ibid. 201.

„*Nature,* that great tragic dramatist, knits us together by bone and muscle, and divides us by the subtler web of our brains; blends yearning and repulsion; and ties us by our heartstrings to the beings that jar us at every movement", AdB 48.

„It was a still . . . afternoon in which *destiny* disguises her cold awful face behind a hazy radiant veil, encloses us in warm downy wings, and poisons us with violet-scented breath", Ibid. 171.

„But now there was no margin of dreams for him beyond this daylight reality, no holiday time in the working-day work; no moment in the distance when *duty* would take off her iron glove and breastplate, and clap him gently into rest", AdB II, 265.

Vgl. ferner die Personifizierung von „Old Leisure", Ibid. 299.

„It seems to me like a living companion while I wander along the bank and listen to its low placid voice, as to the voice of one who is deaf and loving", MF 2.

Ein anderes gutes Beispiel ist die Personifizierung von „old Christmas", auf dessen Anführung ich wegen der Länge verzichten muß, FM 208/09.

„Oberving these people narrowly, even when the *iron hand of misfortune* has shaken them from their unquestioning hold on the world, one sees little trace of religion, still less of a distinctively Christian creed", MF II, 3.

„*Nature* repairs her ravages, repairs them with her sunshine, and with human labour", Ibid. 351.

„Godfrey Cass was looking forward to this New Year's Eve with a foolish reckless longing, that made him half deaf to his importunate companion, *Anxiety.*

'Dunsey will be coming home soon: there will be a great blow-up, and how will you bribe his spite to silence?' said *Anxiety.*

'O, he won't come before New Year's Eve, perhaps,' said Godfrey; 'and I shall sit by Nancy then and dance with her, and get a kind look from her in spite of herself.'

'But money is wanted in another quarter,' said *Anxiety,* in a louder voice, 'and how will you get it without selling your mother's diamond pin? And if you don't get it . . . ?'

'Well, but something may happen to make things easier. At any rate, there's one pleasure for me close at hand: Nancy is coming.'

'Yes, and suppose your father should bring matters to

a pass that will oblige you to decline marrying her — and to give your reasons?'

'Hold your tongue, and don't worry me. I can see Nancy's eyes, just as they will look at me, and feel her hand in mine already.'

But *Anxiety* went on, though in noisy Christmas company; refusing to be utterly quieted even by much drinking", SM 141.

Die Steigerung, die in diesem Beispiel sehr wirksam ist, ist zu beachten!

„*Dissatisfaction*, seated musingly on a childless hearth, thinks with envy of the father whose return is greeted by young voices — seated at the meal where the little heads rise one above another like nursery plants, it sees a black care hovering behind every one of them, and thinks the impulses by which men abandon freedom, and seek for ties, are surely nothing but a brief madness", Ibid. 259.

Periphrasis.

Ein weiteres Mittel zur Vermehrung der Anschauung ist der Gebrauch der Periphrasis, die wir ziemlich häufig in den Romanen unserer Schriftstellerin antreffen. R. M. Meyer (p. 106) bezeichnet sie als eine ausgedehntere Form der vermehrenden Metonymie, der Umschreibung, und sieht das Wesentliche darin, daß sie statt einer einfachen Benennung eine kombinierte setzt. Nun setzt aber George Eliot oft nicht nur die kombinierte, sondern fügt die einfache noch hinzu; sie sagt also z. B. nicht für „nature": „that great tragic dramatist", sondern: „Nature, that great tragic dramatist", was wiederum das Streben beweist, uns ein Wesen oder einen Gegenstand möglichst anschaulich vorzuführen. Da man Beispiele wie das eben angeführte auch als Umschreibung auffassen kann, hielt ich es für angebracht, sie unter dem gemeinsamen Kapitel „Periphrasis" zusammenzustellen. Ich führe die nachstehenden Beispiele an:

„They had not learned to decipher *that terrible handwriting of human destiny, illness and death*", AB 118.

„But in the interim they had tasted *that dangerous fruit of the tree of knowledge — innovation,* which is well known to open the eyes, often in an uncomfortable manner", GL 143.

„*Nature, that great tragic dramatist,* knits us together by bone and muscle, and divides us by the subtler web of our brains", AdB 48.

„When *death, the great Reconciler,* has come, it is never our tenderness that we repent of, but our severity", Ibid. 67.

Mr. Irwines Hunde werden die „canine members of the family" genannt.

„He actually dared not look at *this little buttermaker* for the first minute or two", Ibid. 172.

„'Maggie, Maggie,' continued the mother, in a tone of half-coaxing fretfulness, as *this small mistake of nature* entered the room, . . ." MF 10.

„And so the poor child, with her soul's hunger and her illusions of self-flattery, began to nibble at *this thick-rinded fruit of the tree of knowledge,* filling her vacant hours with Latin", MF II, 24.

„She was driven out upon *the flood: — that awful visitation of God* which her father used to talk of — which had made the nightmare of her childisch dreams", Ibid. 347.

II. Aphorismen.

Die aphoristische Ausdrucksweise ist ein weiteres charakteristisches Stilmerkmal unserer Dichterin und nimmt einen breiten Raum in ihren Romanen ein. Der Gebrauch der Aphorismen, die den mannigfachsten Gebieten entlehnt sind und wiederum George Eliots feine Beobachtungsgabe bekunden, ist so häufig, daß man leicht ein Bändchen damit füllen könnte. Es sind meistens bedeutungsvolle, feinsinnige Bemerkungen, die für sich zitiert ebensogut Beachtung verdienen wie in dem Zusammenhang, in den sie stets passend

eingefügt sind. Oft sind sie in die Form anschaulicher Metaphern gekleidet, um lebhaft und anregend auf den Leser zu wirken. Eine ganze Reihe sind den Personen in den Mund gelegt, besonders der Mrs. Poyser, deren kernige Aussprüche, wie Cross (p. 267, New Edition) erzählt, sogar im Parlament zitiert wurden. Vielleicht ist es gestattet, ein ebenso anerkennendes wie treffendes Urteil über die aphoristische Ausdrucksweise mitzuteilen: „You frequently, indeed, express, what I may call brilliant ideas, but they always seem to come unsought for, never, as in Lytton, for instance, to be elaborated and placed in the most advantageous light. I allude to such brief aphoristic sayings as 'Animals are such agreeable friends, they ask no questions, they pass no criticisms'". (Cross: Letter from the Rev. Archer Gurney to the author of 'Mr. Gilfil's Love-Story,' 14th May 1857).

„A bachelor's heart is an outlying fortress that some fair enemy may any day take either by storm or stratagem", AB 64.

„Elderly maiden ladies are known to be susceptible", Ibid. 72.

„A loving woman's world lies within the four walls of her own house; and it is only through her husband that she is in any electric communication with the world beyond", Ibid. 100.

„Women never betray themselves to men as they do to each other", Ibid. 107.

„A passionate woman's love is always overshadowed by fear", GL 201.

„The first condition of human goodness is something to love; the second, something to reverence", JR 127.

„One of the lessons a woman most rarely learns is never to talk to an angry or a drunken man", AdB 50.

„The vainest woman is never thoroughly conscious of her own beauty, till she is loved by the man who sets her own passion vibrating in return", Ibid. 199.

„The stranger's eye detects what the familiar unsuspecting eye leaves unnoticed", AdB II, 115.

„A passion answers as well as a faculty", MF II, 79.

„Mingled seed must bear a mingled crop", Ibid. 121.

„Perfect love has a breath of poetry which can exalt the relations of the least instructed human beings", SM 237.

III. Pathos.

Minto, p. 20—23, definiert das Pathos folgendermaßen: „Pathos, . . . , is the quality of a style that awakens tender feelings" und fährt dann fort: „His (the poet's) object is to throw his reader into a pleasing melancholy. He withholds from his picture of distress all disgusting and exciting circumstances, reconciles us to the pain by dwelling upon its alleviations, represents misery as the inevitable lot of man, exhibits the authors of misery as visited with condign punishment, expresses impassioned sympathy with the unfortunate victims". Auch bei George Eliot spielt das Pathetische eine ganz hervorragende Rolle, und in jedem ihrer Romane lassen sich gute Belege dafür anführen. Der Grund für das häufige Vorkommen des Pathetischen liegt in dem Ton ihrer Werke, der überall ein mehr oder weniger melancholischer ist. Einige Geschichten sind besonders ergreifend, jedoch stets frei von krankhafter Sentimentalität. Leslie Stephen (p. 202) sagt hierüber sehr treffend: „Her pathos is powerful because it is always under command." Gleich die erste ihrer Erzählungen, „Amos Barton", bietet uns ein vortreffliches Beispiel, nämlich die Sterbeszene, AB 113 ff., auf deren ergreifenden, treurealistischen Charakter schon Conrad (p. 151) hingewiesen hat, ferner vergleiche man Mr. Gilfil am Krankenlager Tinas, GL 324, sowie die Ausstoßung Janets durch Dempster, JR 161 ff., über die die Westminster Review (N.S. 119, July 1881, p. 165) folgendes schreibt: „The scene in which the furious sot beats the poor trembling delinquent, and turns her out, scantily draped, into the cold, bleak, windy night, to wander in the streets, or to find refuge where she could, has a tragic pathos in it"; sodann Janet als Krankenpflegerin ihres

Seelsorgers Tryan, JR 280/81. Da die Beispiele oft ganze Seiten ausfüllen, begnüge ich mich mit den folgenden Belegen:

„When she awoke it was deep night, and she felt chill. She was frightened at this darkness — frightened at the long night before her. If she could but throw herself into the water! No, not yet. She began to walk about that she might get warm again, as if she would have more resolution then. O how long the time was in that darkness! The bright hearth and the warmth and the voices of home, — the secure uprising and lying down, — the familiar fields, the familar people, the Sundays and holydays with their simple joys of dress and feasting, — all the sweets of her young life rushed before her now, and she seemed to be stretching her arms towards them across a great gulf. She set her teeth when she thought of Arthur: she cursed him, without knowing what her cursing would do: she wished he too might know desolation, and cold, and a life of shame that he dared not end by death", AdB II, 128.

„It was not till Tom had pushed off and they were on the wide water — he face to face with Maggie — that the full meaning of what had happened rushed upon his mind. It came with so overpowering a force — it was such a new revelation to his spirit, of the depths in life, that had lain beyond his vision which he had fancied so keen and clear — that he was unable to ask a question. They sat mutely gazing at each other: Maggie with eyes of intense life looking out from a weary, beaten face — Tom pale with a certain awe and humiliation. Thought was busy though the lips were silent: and though he could ask no question, he guessed a story of almost miraculous divinely-protected effort. But at last a mist gathered over the blue-grey eyes, and the lips found a word they could utter: the old childish 'Magsie'!

Maggie could make no answer but a long deep sob of that mysterions wondrous happiness that is one with pain", MF II, 349.

IV. Humor.

Helene Richter sieht das Wesen von George Eliots Humor in der sympathetischen Darstellung nicht übereinstimmender Elemente in der Natur und dem Leben des Menschen, und diese sympathetische Darstellung ist die Folge ihrer scharfen Beobachtungsgabe, die sie befähigt, ihre Figuren mit jener Lebensfülle und Naturwahrheit zu zeichnen, die wir vor allem an ihren Personen bewundern müssen. Weil George Eliot ihr Augenmerk besonders auf die genaue Schilderung der Charaktere in ihren Einzelheiten richtete und nur ganze Menschen darstellen wollte, mußte sie auf Widersprüche im Menschen stoßen, die eben die Quelle ihres Humors werden. Und so finden wir denn in ihren Werken eine Menge humoristischer Gestalten: Mrs. Poyser, Bartle Massey, Bob Jakin, Dolly Winthrop als Hauptvertreter, daneben besonders Mrs. Hackit, Mrs. Linnet u. a.

Zu den Bemerkungen Helene Richters über den Humor der Kinder habe ich noch folgendes hinzuzufügen: Außer in den angeführten Beispielen zeigt sich Maggies Selbstgefühl noch recht deutlich in ihrem Gespräch mit Mr. Tullivers bravem Diener Luke, den sie über „Dutchmen“ und „Animated Nature“ zu belehren sucht; bald aber muß sie erfahren, daß Luke alles, was in Büchern steht, für Lügen hält, MF 35. Leid und Freud der Kindheit wird uns in einigen ergötzlichen Szenen geschildert: Tom vergibt Maggie, daß sie die „rabbits“ hat umkommen lassen, Ibid. 39 ff.; die beiden Geschwister verzehren „jam-puffs“, die sie aus der Küche mitgenommen haben, Ibid. 55; Tom und Bob prügeln sich um den Half-penny, Ibid. 64.

Da der Humor besonders charakteristisch für den Stil George Eliots ist, mögen einige Beispiele mitgeteilt werden, und zwar so, daß sie auch ohne Kenntnis des Zusammenhangs verständlich sind.

Mrs. Linnet sagt von Mrs. Wagstaff, der Wirtin Mr. Tryans:

„'I've nothing to say again' her piety, my dear; but I know very well I shouldn't like her to cook my victual.

When a man comes in hungry an' tired, piety won't feed him, I reckon. Hard carrots 'ull lie heavy on his stomach, piety or no piety. I called in one day when she was dishin' up Mr. Tryan's dinner, an' I could see the potatoes was as watery as watery. It's right enough to be speritial — I'm no enemy to that; but I like my potatoes mealy. I don't see as anybody 'ull go to heaven the sooner for not digestin' their dinner — providin' they don't die sooner, as mayhap Mr. Tryan will, poor dear man!'", JR 140.

Mrs. Poyser:

„'What a time that gell is drawing th'ale to be sure,' said Mrs. Poyser, when she was dispensing her slices of stuffed chine. 'I think she sets the jug under and forgets to turn the tap, as there's nothing you can't believe o'them wenches: they'll set th'empty kettle o'the fire, and then come an hour after to see if the water boils.'

'She's drawin' for the men too,' said Mr. Poyser. 'Thee shouldst ha'told her to bring our jug up first.'

'Told her?' said Mrs. Poyser: 'yis, I might spend all the wind i' my body, an' take the bellows too, if I was to tell them gells everything as their own sharpness wonna tell'em. Mr. Bede, will you take some vinegar with your lettuce? Ay, you're i'the right not. It spoils the flavour o'the chine, to my thinking. It's poor eating where the flavour o'the meat lies i'the cruets. There's folks as make bad butter, and trusten to the salt t' hide it'", AdB 302.

Sie faßt ihr Urteil über Arthur Donnithornes Birthday in folgenden Worten zusammen:

„'Eh!' she said to her husband, as they set off in the cart, 'I'd sooner ha' brewin' day and washin' day together than one o' these pleasurin' days. There's no work so tirin' as danglin' about an' starin' an' not rightly knowin' what you're goin' to do next; an' keepin' your face i' smilin' order like a grocer o' market-day, for fear people shouldna think you civil enough. An' you've nothing to show for 't when it's

done, if it isn't a yallow face wi' eatin' things as disagree'", Ibid. 388.

Als Mr. Poyser sie fragt, ob sie von Adam und Dinahs Liebesverhältnis etwas gewußt habe, sagt sie:

„'To be sure I have, I'm not one o' those as can see the cat i' the dairy an' wonder what she's come after'", AdB II, 297.

Bartle Masseys Urteil über die Poysers:

„'It's a house I seldom go into, though I'm fond of the boys, and Martin Poyser's a good fellow. There's too many women in the house for me: I hate the sound of women's voices; they're always either a-buzz or a-squeak, always either a-buzz or a-squeak. Mrs. Poyser keeps at the top o' the talk, like a fife; and as for the young lasses, I'd as soon look at water-grubs — I know what they'll turn to — stinging gnats, stinging gnats'", AdB 320.

Die sorgsame Dolly Winthrop gibt Silas Marner Anweisungen, wie er die kleine Eppie behandeln soll:

„'Eh, to be sure,' said Dolly, gently. 'I've seen men as are wonderful handy wi' children. The men are awk'ard and contrairy mostly, God help'em — but when the drink's out of 'em, they aren't unsensible, though they're bad for leeching and bandaging — so fiery and unpatient'", SM 199.

Zum Schluß möchte ich noch auf eine Stelle hinweisen, in der sich Mrs. Poysers Humor am glänzendsten zeigt. Ich meine das Kapitel:

„Mrs. Poyser 'has her say out'", AdB II, 68 ff.

C. Art der Darstellung.

I. Beschreibung.

Naturschilderung.

Wir haben schon bei Besprechung der Metaphern und Vergleiche aus der Fülle der Bilder, die dem unerschöpflichen Gebiet der Natur entnommen sind, auf einen wahren und warmen Natursinn unserer Dichterin schließen können und

gesehen, mit welch liebevollem Anteil sie bei den verschiedensten Gebilden der Natur verweilt. Daß George Eliot bei ihrem auf die Tatsachenwelt, auf die uns umgebende Wirklichkeit so stark gerichteten Sinn die Natur nicht vernachlässigt, ist selbstverständlich, nur hält sie längere Naturschilderungen, die mit der Handlung in keiner Beziehung stehen, für überflüssig und entwirft uns daher nur kurze Bilder, die stets naturgetreu und eindrucksvoll dargestellt sind, sei es der Garten in seiner Blumenpracht oder der Wald, in dem alles lebendig erscheint, oder die Wiese mit dem lustigen Geplauder der Heumacher am frühen Morgen, oder das Feld vor der Ernte, oder die Winterlandschaft am Christfeste — überall kurze Stimmungsbilder, die ihre Wirkung auf ein empfängliches Gemüt nicht verfehlen können. Neben dieser Kürze kommt ein zweites Charakteristikum in Betracht: die geheime Wechselwirkung zwischen dem Innern des Menschen und der äußeren Natur. Es scheint überhaupt, als ob George Eliot bei ihren Naturschilderungen diesen Punkt ganz besonders im Auge gehabt habe. Es ergeben sich daraus zwei Möglichkeiten: die Natur steht im Einklang mit unserem Seelenleben oder nicht. Im letzteren Falle wird oft ein sehr wirksames Kontrastgefühl hervorgerufen. Für beide Fälle lassen sich einige gute Beispiele anführen.

Der leidenschaftliche Liebeskummer und die Erbitterung Caterinas über die Untreue des Captain Wybrow harmoniert mit dem rauhen Sturm und Unwetter, das das sonst so friedliche Landschaftsbild ganz entstellt. Die Natur erscheint ebenso hilflos wie sie selbst:

„Catarina drew aside the window-curtain; and, sitting with her forehead pressed against the cold pane, looked out on the wide stretch of park and lawn.

How dreary the moonlight is! robbed of all its tenderness and repose by the hard driving wind. The trees are harassed by that tossing motion, when they would like to be at rest; the shivering grass makes her quake with sympathetic cold; and the willows by the pool, bent low and white under that

invisible harshness, seem agitated and helpless like herself. But she loves the scene the better for its sadness: there is some pity in it. It is not like that hard unfeeling happiness of lovers, flaunting in the eyes of misery", GL 226.

Die Natur scheint sich zu freuen an dem stillen Glück Mr. Gilfils, als er vermählt mit Caterina aus der Kirche in Foxholm tritt:

„On the 30th of May 1790, a very pretty sight was seen by the villagers assembled near the door of Foxholm church. The sun was bright upon the dewy grass, the air was alive with the murmur of bees and the trilling of birds, the bushy blossoming chestnuts and the foamy flowering hedgerows seemed to be crowding round to learn why the church-bells were ringing so merrily, as Maynard Gilfil, his face bright with happiness, walked out of the old Gothic doorway with Tina on his arm", GL 339.

Die Pracht der äußeren Natur, der stille Wald, der von den letzten Strahlen der untergehenden Sonne beleuchtet wird, spiegeln Adams inneres Glück und Zufriedenheit wider, als er nach getaner Arbeit nach Hause wandert:

„. . .; and Mr. Craig detained him to tell how all the servants were to collect at the gate of the courtyard to wish the young Squire luck as he rode out; so that, by the time Adam had got into the Chase, and was striding along with the basket of tools over his shoulder, the sun was on the point of setting, and was sending level crimson rays among the great trunks of the old oaks, and touching every bare patch of ground with a transient glory, that made it look like a jewel dropt upon the grass. The wind had fallen now, and there was only enough breeze to stir the delicate-stemmed leaves. Anyone who had been sitting in the house all day would have been glad to walk now; but Adam had been quite enough in the open air to wish to shorten his way home; and he bethought himself that he might do so by striking across the Chase and going through the grove, where he had never been for years. He hurried on across the Chase,

stalking along the narrow paths between the fern, with Gyp at his heels, not lingering to watch the magnificent changes of the light — hardly once thinking of it — yet feeling its presence in a certain calm happy awe which mingled itself with his busy working-day thoughts. How could he help feeling it? The very deer felt it, and were more timid", AdB II, 6.

Der prächtige Blumengarten mit seinem Blütenduft und der üppigen Blütenfülle stehen in wirksamem Gegensatz zu der Verlassenheit der trostlosen Caterina:

„They reached the flower-garden, and turned mechanically in at the gate that opened, through a high thick hedge, on an expanse of brilliant colour, which, after the green shades they had passed through, startled the eye like flames. The effect was assisted by an undulation of the ground, which gradually descended from the entrance-gate, and then rose again towards the opposite end, crowned by an orangery. The flowers were glowing with their evening splendours; verbenas and heliotropes were sending up their finest incense. It seemed a gala where all was happiness and brilliancy, and misery could find no sympathy. This was the effect it had on Caterina. As she wound among the beds of gold and blue and pink, where the flowers seemed to be looking at her with wondering elflike eyes, knowing nothing of sorrow, the feeling of isolation in her wretchedness overcame her, and the tears, which had been before trickling slowly down her pale cheeks, now gushed forth accompanied with sobs", GL 167.

Der Februarmorgen mit den ersten milden Sonnenstrahlen, die den Menschen zu geschäftiger Arbeit anregen und ihn zu neuen Hoffnungen berechtigen, wird kontrastiert mit Hettys hereinbrechendem Unglück, das durch das Symbol vom Bilde des Gekreuzigten noch eine besondere Bedeutung erhält:

„It was about ten o'clock when Hetty set off, and the slight hoar-frost that had whitened the hedges in the early morning had disappeared as the sun mounted the cloudless sky. Bright February days have a stronger charm of hope about them than any other days in the year. One likes to

pause in the mild rays of the sun, and look over the gates at the patient plough-horses turning at the end of the furrow, and think that the beautiful year is all before one. The birds seem to feel just the same: their notes are as clear as the clear air. There are no leaves on the trees and hedgerows, but how green all the grassy fields are! and the dark purplish brown of the ploughed earth and the bare branches, is beautiful too. What a glad world this looks like, as one drives or rides along the valleys and over the hills! I have often thought so when, in foreign countries, where the fields and woods have looked to me like our English Loamshire ..., I have come on something by the roadside which has reminded me that I am not in Loamshire: an image of a great agony — the agony of the Cross. It has stood perhaps by the clustering apple-blossoms, or in the broad sunshine by the cornfield, or at a turning by the wood where a clear brook was gurgling below; and surely, if there came a traveller to this world who knew nothing of the story of man's life upon it, this image of agony would seem to him strangely out of place in the midst of this joyous nature. He would not know that hidden behind the apple-blossoms, or among the golden corn, or under the shrouding boughs of the wood, there might be a human heart beating heavily with anguish: perhaps a young blooming girl, not knowing where to turn for refuge from swift-advancing shame; understanding no more of this life of ours than a foolish lost lamb wandering farther and farther in the nightfall on the lonely heath; yet tasting the bitterest of life's bitterness", AdB II, 98/99.

Außerdem seien noch zwei weitere Beispiele angeführt:

„Arthur's shadow flitted rather faster among the sturdy oaks of the Chase than might have been expected from the shadow of a tired man on a warm afternoon, and it was still scarcely four o'clock when he stood before the tall narrow gate leading into the delicious labyrinthine wood which skirted one side of the Chase, and which was called Fir-tree Grove, not because the firs were many, but because they were few.

It was a wood of beeches and limes, with here and there a light, silver-stemmed birch — just the sort of wood most haunted by the nymphs; you see their white sun-lit limbs gleaming athwart the boughs, or peeping from behind the smooth-sweeping outline of a tall lime; you hear their soft liquid laughter — but if you look with a too curious sacrilegious eye, they vanish behind the silvery beeches, they make you believe that their voice was only a running brooklet, perhaps they metamorphose themselves into a tawny squirrel that scampers away and mocks you from the topmost bough. Not a grove with measured grass or rolled gravel for you to tread upon, but with narrow, hollow-shaped, earthly paths, edged with faint dashes of delicate moss-paths which look as if they were made by the free-will of the trees and underwood, moving reverently aside to look at the tall queen of the white-footed nymphs", AdB 170.

„Fine old Christmas, with the snowy hair and ruddy face, had done his duty that year in the noblest fashion, and had set off his rich gifts of warmth and colour with all the heightening contrast of frost and snow.

Snow lay on the croft and river-bank in undulations softer than the limbs of infancy; it lay with the neatliest finished border on every sloping roof, making the dark-red gables stand out with a new depth of colour; it weighed heavily on the laurels and fir-trees till it fell from them with a shuddering sound; it clothed the rough turnip-field with whiteness, and made the sheep look like dark blotches; the gates were all blocked up with the sloping drifts, and here and there a disregarded four-footed beast stood as if petrified 'in unrecumbent sadness'; there was no gleam, no shadow, for the heavens, too, were one still, pale cloud — no sound or motion in anything but the dark river, that flowed and moaned like an unresting sorrow", MF 208.

Ferner verweise ich auf: GL 234, AdB 277, AdB II, 1—2.

Personenbeschreibung.

Äußeres.

Bei Beschreibung der äußeren Eigenschaften des Menschen können wir dasselbe Verfahren beobachten wie bei den Naturschilderungen: wie dort ist auch hier Streben nach Kürze das hervorstechendste Merkmal. George Eliot scheint eine tiefe Abneigung gegen ausführliche Personenbeschreibung gehabt zu haben, weil ihr diese für den Gang der Handlung entbehrlich schien und ihr Hauptinteresse, ihr ganzes dichterisches Streben auf das Innenleben der Personen gerichtet war, wie wir später noch zeigen werden.

Zuweilen genügen ganz wenig Worte zur Charakterisierung des äußeren Menschen. So sagt sie von Mrs. Poyser: „she was a good-looking woman, not more than eight-and-thirty, of fair complexion, and sandy hair, well-shapen, light-footed", AdB 95, und von Wakem heißt es: „a tallish man, with aquiline nose and abundant grey hair", MF 340.

Fast alle Personen, auch die Nebenfiguren, werden mit einigen Worten über ihre äußere Beschaffenheit eingeführt, im Gegensatz zu der breiten Schilderung ihres Innenlebens (s. u.); vgl. dazu als Beispiel die kurzen Bemerkungen über das Äußere Mr. Stellings, MF 182.

Manchmal verweilt sie mit einiger Ausführlichkeit bei der Kleidung ihrer Personen:

„Mrs. Jerome was like her china, handsome and old-fashioned. She was a buxom lady of sixty, in an elaborate lace cap fastened by a frill under her chin, a dark, well-curled front concealing her forehead, a snowy neckerchief exhibiting its ample folds as far as her waist, and a stiff silk gown. She had a clean damask napkin pinned before her to guard her dress during the process of tea-making", JR 93; ferner Miss Nancy Lammeters Kleidung, SM 148.

Schließlich seien noch einige längere Beispiele angeführt:

„Miss Assher was tall, and gracefully though substanti-

ally formed, carrying herself with an air of mingled graciousness and self-confidence; her dark brown hair, untouched by powder, hanging in bushy curls round her face, and falling behind in long thick ringlets nearly to her waist. The brilliant carmine tint of her well-rounded cheeks, and the finely-cut outline of her straight nose, produced an impression of splendid beauty, in spite of commonplace brown eyes, a narrow forehead, and thin lips. She was in mourning, and the dead black of her crape dress, relieved here and there by jet ornaments, gave the fullest effect to her complexion, and to the rounded whiteness of her arms, bare from the elbow", GL 214.

„Such a voice could only come from a broad chest, and the broad chest belonged to a large-boned muscular man nearly six feet high, with a back so flat and a head so well poised that when he drew himself up to take a more distant survey of his work, he had the air of a soldier standing at ease. The sleeve rolled up above the elbow showed an arm that was likely to win the prize for feats of strength; yet the long supple hand, with its broad finger-tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name; but the jet-black hair, made the more noticeable by its contrast with the light paper cap, and the keen glance of the dark eyes that shone from under strongly marked, prominent, and mobile eyebrows, indicated a mixture of Celtic blood. The face was large and roughly hewn, and when in repose had no other beauty than such as belongs to an expression of good humoured honest intelligence", AdB 2.

Charaktere.

George Eliots Realismus bewährt sich auf keinem Gebiete glänzender als auf dem der Charakterschilderung, und hier gebührt ihr in der Tat höchstes Lob. Ein Brief, den sie vor dem Erscheinen der „Scenes of Clerical Life" am 18. Februar 1857 an Blackwood schrieb, gibt uns hierüber be-

zeichnenden Aufschluß. Es heißt da: „My artistic bent is directed not at all to the presentation of eminently irreproachable characters, but to the presentation of mixed human beings in such a way as to call forth tolerant judgment, pity, and sympathy". Wir sehen also, es kommt ihr nicht auf die Darstellung unbedingt tugendhafter oder absolut schlechter Menschen an, sondern auf die Entwicklung gemischter Charaktere, wie sie die Wirklichkeit, die Fülle bietet, die wie wir selbst beschaffen sind, und mit denen wir darum fühlen und denken können. All ihre Helden und Heldinnen: Amos Barton, Mr. Gilfil, Janet Dempster, Adam Bede, Maggie Tulliver, Silas Marner sind bezeichnende Beispiele für dieses Prinzip unserer Dichterin, keine Ausnahmemenschen, sondern Durchschnittscharaktere zu zeichnen, und ihr ganzes dichterisches Streben ist darauf gerichtet „to give no more than a faithful account of men and things as they have mirrored themselves in my mind", AdB 233, und einandermal betrachtet sie es als ihre Aufgabe, uns „the humble experience of an ordinary fellow-mortal", AB 97, darzustellen.

Bezeichnend für George Eliots Streben nach realistischer Darstellungsweise ist die Anlehnung an Gestalten aus der Umgebung der Dichterin, und der Forschung ist es gelungen, die Vorbilder für die Hauptcharaktere ihrer Romane aufzufinden. Ich verweise besonders auf Conrad, Müller und das Dictionary of National Biography. Die Porträtierung von Personen, die George Eliot selbst kannte, ist der Hauptgrund, warum wir die pralle Lebensfülle und Naturtreue ihrer Menschen so sehr bewundern (ich erinnere nur an ein — und sicher das beste — Beispiel: Mrs. Poyser in AdB). Sie erzählt uns verschiedentlich in ihren Romanen, daß sie ihre Personen gekannt hat, so z. B. Adam Bede, den sie nach der Amtstätigkeit des Pastors Irwine gefragt habe, und bei dem traulichen Plaudern mit dem Leser kann sie nicht umhin, die Naturtreue, mit der sie ihre Personen gezeichnet, immer wieder zu betonen, die der Leser auch ohne diese Auseinandersetzungen zur Genüge merkt.

Aus welchen Berufskreisen sind nun ihre Personen genommen? Bei dieser Frage begegnen wir einer gewissen Gleichförmigkeit. Zunächst spielt in allen Romanen der geistliche Stand eine Rolle: in den ersten beiden Büchern der „Scenes of Clerical Life“ ist ein Geistlicher die Hauptfigur (Amos Barton und Mr. Gilfil), und nicht geringer ist die Rolle des Mr. Tryan, Janets Seelsorger, in JR. In AdB haben wir Mr. Irwine, in MF Dr. Kenn, Maggies Fürsprecher, und in SM Mr. Crackenthrop. Die Hauptfigur in AdB ist ein Tischler, Träger der Handlung in MF die Tochter einer Müllersfamilie, die freilich mit den besseren Berufskreisen durch Verwandtschaft bekannt ist, der Held in SM ein einfacher Weber. Wir sehen also, die mittlere Bevölkerungsschicht ist es, aus der unsere Dichterin ihre Personen nimmt, und diese mußte sie um so eher kennen, als sie ja selbst aus kleinen bürgerlichen Verhältnissen stammte.

An wirksamen Mitteln, den Menschen zu charakterisieren, fehlt es George Eliot nicht. Da ist zunächst ein sehr geeignetes der Gebrauch des Dialekts, den ich oben als die hervorstechendste Eigenschaft des Stils unserer Schriftstellerin bezeichnete. Er findet sich in allen Romanen und nimmt einen sehr breiten Raum ein. Sie läßt fast alle Personen eine besondere nach Alter und Bildung abgestufte Sprache reden, und geradezu bewundernswert ist die sichere Hand, mit der sie die einmal einer Person in den Mund gelegte Sprache beibehält. Schöne Beispiele dafür liefern Mr. Bates, ein Diener des Sir Christopher Cheverel, einmal in seiner Unterhaltung mit den anderen Dienern, GL 189 ff., und dann im Gespräch mit Caterina, GL 236, und ebenso Mr. Casson, der Wirt in „Adam Bede“, AdB 14 und AdB II, 68. Dazu kommt noch eine Reihe eigentümlicher Redewendungen und sprachlicher Gewohnheiten, durch die sich der eine vom andern unterscheidet: Mr. Bates beginnt seine Aussprüche fast immer mit den Worten: „‘Dang my bottons!’“, GL 189; „‘Why, dang my bottons, Miss Tiny’, he exclaimed,“ GL 236; „‘Dang my bottons! she looks faine an’ handsome o’ hossback’,“ GL 238.

Lady Assher gefällt sich in Redensarten wie: „'He was so very hospitable, was Sir John'", GL 215;

„— 'he was so very particular about his own things, was Sir John'", GL 220;

„'He was such a curious old man, was Dr. Samson'", Ibid. 262; und Mr. Snell, der pfiffige Wirt zum „Rainbow" in SM, weiß seine Gäste immer durch die gleiche Weisheit zu beruhigen:

„'The truth lies atween you, you're both right and both wrong, as I allays say'", SM 72;

„'You're both right and both wrong, as I say. I agree wi' Mr. Macey here, as there's two opinions; and if mine was asked, I should say they're both right'", Ibid. 75;

„'And so I'm for holding with both sides; for, as I say, the truth lies between 'em'", Ibid. 85.

Mr. Tullivers „puzzling world" und „This world's been too many" sind zu bekannt, als daß ich Belegstellen dafür anzuführen brauchte.

Die Verschiedenheit der Gegend bedingt auch Verschiedenheit der Sprache:

Mr. Casson, der sich rühmt, nicht aus Loamshire zu stammen, und auf sein korrektes Englisch pocht, spricht anders als die Bewohner von Hayslope, AdB II, 68. Mr. Bates aus Yorkshire, GL 189 ff., redet einen anderen Dialekt als „Mester" Ford auf Staffordshire, GL 340. — Als Beispiele führe ich den verschiedenen Dialekt der beiden Kutscher an, mit denen Hetty auf dem Weg nach Windsor fährt.

Der erste Kutscher fragt Hetty:

„'He's pretty nigh six foot, I'll be bound, isna he, now?' 'Who?' said Hetty, rather startled.

'Why, the sweetheart as you 've left behind, or else him as you 're goin' arter — which is it?' ...

'Hegh, hegh!' said the coachman, seeing that his joke was not so gratifying as he had expected, 'you munna take it too ser'ous; if he's behaved ill, get another. Such a pretty

lass as you can get a sweet-heart any day'", AdB II, 106, und der zweite Kutscher, den sie hinter Stoniton trifft, sagt:

„'Well, I'm going no furder nor Leicester — and fur enough too — but I'll take you, if you doaant mind being a bit long on the road. Th' hosses wooant feel your weight no more nor they feel the little doog there, as I puck up on the road a fortni't agoo. He war lost, I b'lieve, an's been all of a tremble iver sin'. Come, gi' us your basket, an' come behind and let me put y' in'", Ibid. 112.

Auch die Kinder haben ihre eigene Sprache:

„'It id to yovely,' answered Dickey", AB 73.

„'Dood bye, dandad,' said Totty. 'Me doin to church. Me dot my nettlace on. Dive me a peppermint'", AdB 250.

„'Munny, me want half-a-toun in my bots', said Totty", Ibid. 256.

„'Eppie in de toal-hole'", SM 212.

Wie großen Wert unsere Dichterin auf die Charakterisierung durch die Sprache legt, geht daraus hervor, daß ihre Personen auch bei ernsten, feierlichen Gelegenheiten ihren eigentümlichen Dialekt reden: vgl. die Reden Mr. Poysers und Adam Bedes am „Bithday" Arthur Donnithornes, AdB 352 ff.

Aus dem Gesagten folgt, wie jede einzelne Figur der Dichterin plastisch vor Augen geschwebt, und wie sie es durch dies einfache Mittel der individuellen Behandlung der Sprache verstanden hat, sie dem Leser ebenso plastisch darzustellen.

Und noch ein zweites ist zu betonen: wenn George Eliot ihre Charaktere vor unseren Augen ausleben lassen wollte, so mußte sie sie auch in ihrer natürlichen Sprechweise zeichnen, und das konnte sie eben nur durch die Anwendung ihrer provinziellen Mundarten erreichen. Ich reihe noch einige Beispiele an:

„'By the by,' he said, with a certain pomposity counteracted by a lisp, 'what an ath Barton makth of himthelf, about that Bridmain and the Counteth, ath she callth herthelf'", AB 59.

„'Ah, poor mon,' he was heard to say, 'I'm surry fur'un. He hedn't much here, but he'll be wuss off theer. Half a loaf's better nor ne'er 'un'", Ibid. 125.

Das folgende Beispiel charakterisiert Adam Bedes religiösen Standpunkt:

„. . . 'I know a man must have the love o' God in his soul, and the Bible's God's word. But what does the Bible say? Why, it says as God put his sperrit into the workman as built the tabernacle, to make him do all the carved work and things as wanted a nice hand. And this is my way o' looking at it: there's the sperrit o' God in all things and all times — weekday as well as Sunday — and i' the great works and inventions, and i' the figuring and the mechanics. And God helps us with our headpieces and our hands as well as with our souls; and if a man does bits o' jobs out o' working hours — builds a oven for's wife to save her from going to the bakehouse, or scrats at his bit o' garden and makes two potatoes grow istead o' one, he's doing more good, and he's just as near to God, as if he was running after some preacher and a-praying and a-groaning'", AdB 7.

„'I'd a baking yisterday, Master Marner, and the lard-cakes turned out better nor common, and I'd ha' asked you to accept some, if you'd thought well. I don't eat such things myself, for a bit o' bread's what I like from one year's end to the other; but men's stomichs are made so comical, they want a change — they do, I know, God help 'em'", SM 130.

„'But I don't mind about it, not a chip! An' I'n changed one o' the suvreigns to buy my mother a goose for dinner, an' I'n bought a blue plush wescoat an' a sealskin cap — for if I meant to be a packman, I'd do it respectable. But I don't mind about it — not a chip! My yead isn't a turnup, an' I shall p'r'aps have a chance o' dousing another fire afore long. I'm a lucky chap. So I'll thank you to take the nine suvreigns, Mr. Tom, and set yoursen up with 'em somehow — if it's true as the master's broke. They mayn't go fur enough — but they'll help'", MF 330.

Ich habe früher schon einmal darauf hingewiesen, wie große Sorgfalt George Eliot auf das innere Erlebnis verwendet, wie sie ihr Hauptinteresse der Schilderung des Seelenlebens ihrer Gestalten zugewendet. Die Dichterin macht uns bekannt mit den Anschauungen, dem Fühlen und Denken ihrer Personen, kurz mit ihrer inneren Entwicklung: Adam Bede lernt infolge des ihn treffenden Unglücks die Welt anders beurteilen; „The Mill on the Floss" ist die Darstellung der Entwicklung eines Frauencharakters; der durch bittere Enttäuschungen in die Einsamkeit getriebene Silas Marner wird durch ein Kind zu neuem Leben erweckt usw. Mit wunderbarer psychologischer Feinheit versteht es unsere Schriftstellerin, uns in die Gemütsstimmung ihrer Personen zu versetzen, ihr Tun und Handeln aus ihrer individuellen Veranlagung heraus zu erklären. Wir können bis in ihr tiefstes Innere schauen, ihre Neigungen und Leidenschaften miterleben. Um dies zu erreichen, bedient sich George Eliot mit unübertrefflicher Meisterschaft des Dialogs, dessen dramatische Wucht sich am glänzendsten in der Szene zeigt, in der Maggie den Kampf zwischen Pflicht und Neigung siegreich durchkämpft und, statt Stephen Guest zu folgen, zu den Ihren zurückkehrt, MF II, 280 ff.; ein anderes Mittel ist der direkte oder indirekte Monolog. Über diese Art der Charakterschilderung schreibt die Westminster Review (July and October 1878, N. S. vol. 54): „It is in this quality, the analytic treatment of character, that we recognise George Eliot as almost unrivalled in English literature" und die Revue des Deux Mondes (21, 1859, p. 867) sagt: „Il (l'auteur) nous fait suivre tous les pas de ses personnages, il nous fait assister à toutes les délibérations de leur volonté. Il n'y a pas une de leurs pensées, un de leurs rêves, une de leurs hésitations qu'il ait laissé échapper".

Ich führe einige Beispiele an:

„But there came the necessity of walking home in the cool starlight, and with it the necessity of cursing his own folly, and bitterly determining that he would never trust himself alone with Maggie again. It was all madness: he

was in love, thoroughly attached to Lucy, and engaged — engaged as strongly as an honourable man need be. He wished he had never seen this Maggie Tulliver, to be thrown into a fever by her in this way: she would make a sweet, strange, troublesome, adorable wife to some man or other, but he would never have chosen her himself. Did she feel as he did? He hoped she did — not. He ought to have gone. He would master himself in future. He would make himself disagreeable to her — quarrel with her perhaps. Quarrel with her? Was it possible to quarrel with a creature who had such eyes — defying and deprecating, contradicting and clinging, imperious and beseeching — full of delicious opposites? To see such a creature subdued by love for one would be a lot worth having — to another man", MF II, 191.

„. . . But under this torpor there was a fierce battle of emotions, such as Maggie in all her life of struggle had never known or foreboded: it seemed to her as if all the worst evil in her had lain in ambush till now, and had suddenly started up full-armed with hideous, overpowering strength! There were moments in which a cruel selfishness seemed to be getting possession of her: why should not Lucy — why should not Philip suffer? She had had to suffer through many years of her life; and who had renounced anything for her? And when something like that fulness of existence — love, wealth, ease, refinement — all that her nature craved, was brought within her reach, why was she to forego it, that another might have it — another, who perhaps needed it less? But amidst all this new passionate tumult there were the old voices making themselves heard with rising power, till, from time to time, the tumult seemed quelled. *Was* that existence which tempted her the full existence she dreamed? Where, then, would be all the memories of early striving, all the deep pity for another's pain, which had been nurtured in her through years of affection and hardship, all the divine presentiment of something higher than mere personal enjoyment which had been the sacredness of life? She might as well

hope to enjoy walking by maiming her feet, as hope to enjoy an existence in which she set out by maiming the faith and sympathy that were the best organs of her soul. And then, if pain were so hard to her, what was it to others? — 'Ah, God! preserve me from inflicting — give me strength to bear it'", Ibid. 262.

Auch die Kontrastfiguren müssen in diesem Zusammenhang erwähnt werden, da wir sie in allen Romanen treffen. Durch Gegenüberstellung verschiedenartiger Charaktere gelingt es der Dichterin, ihre Eigentümlichkeiten in desto hellerem Lichte zu zeigen und die einzelnen Seiten ihres Charakters um so deutlicher hervorzuheben. An Beispielen fehlt es nicht: die „mild-eyed" Milly und die „lithe" Countess Czerlaski; die leidenschaftliche Tina und die kalte, ziemlich oberflächliche Miss Assher; der fromme, demütige Mr. Tryan und die trunksüchtige Janet; das verschiedene Naturell der beiden Brüder Adam und Seth Bede; die tiefveranlagte Dinah Morris und die eitle Hetty Sorrel, deren Gegensatz, besonders anschaulich in dem Kapitel „The two Bed-chambers", AdB 197, zum Ausdruck kommt; Maggies tiefe Empfänglichkeit für alles Wahre und Schöne und Toms praktischer Verstand usw.

Ein anderes von George Eliot zuweilen angewandtes Mittel zur Charakterisierung ihrer Personen ist eine gelegentliche Äußerung einer Figur über eine andere. Dies Mittel ist freilich nicht so wichtig als die zuvor genannten, verdient jedoch erwähnt zu werden:

Nach der Teegesellschaft bei Mrs. Patten haben wir ein ziemlich vollständiges Bild von der Amtstätigkeit des Amos Barton.

Über Dempsters früheren Charakter berichtet Mr. Jerome: „'I never lighted on a cliverer promisiner young man nor he was then. They talked of his being fond of a extry glass now an' then, but niver nothin' like what he's come to since'", JR 105.

Von Mr. Irwines liberaler Gesinnung sagt Adam Bede: „'Mester Irwine's got more sense nor to meddle wi' people's

doing as they like in religion. That's between themselves and God as he's said to me many a time'", AdB 7.

Und wer würde nicht das folgende Urteil Mr. Irwines und seiner Mutter über Mrs. Poyser unterschreiben?

„'Well, I like that woman even better than her cream-cheeses,' said Mrs. Irwine. 'She has the spirit of three men, with that pale face of hers; and she says such sharp things.'

'Sharp! yes, her tongue is like a new-set razor. She's quite original in her talk, one of those untaught wits that help to stock a country with proverbs. I told you that capital thing I heard her say about Craig — that he was like a cock who thought the sun had risen to hear him crow. Now that's an Æsop's fable in a sentence'", AdB II, 82;

. Und nicht weniger treffend ist Mrs. Poysers Urteil über Hetty:

„'She's no better than a peacock, as 'ud strut about on the wall and spread its tail when the sun shone if all the folks i' the parish was dying: there's nothing seems to give her a turn i' th' inside, not even when we thought Totty had tumbled into the pit . . .'", AdB 207.

Wie sehr George Eliot bestrebt ist, ein möglichst vollständiges Charakterbild ihrer Personen zu entwerfen, zeigt sich darin, daß sie dieselben mit einer Fülle einzelner, an sich zufällig erscheinender Züge ausstattet. Nur wenige Beispiele mögen dies illustrieren: Dempster am Arm seiner Mutter im Garten zeigt, daß trotz seines abstoßenden Wesens noch ein Funken Mutterliebe zurückgeblieben ist, JR 91; Adam Bedes gerader Sinn kommt schön zum Ausdruck in der Zurechtweisung des alten Squire Donnithorne über den Rahmen, der diesem zu teuer schien, AdB 327; Mr. Tulliver treibt mit Rücksicht auf seinen Liebling Maggie eine alte Schuld von seiner Schwester nicht ein, MF 113; der Verlust des kostbaren Kruges beweist, daß Silas Marner für die ihn umgebende Wirklichkeit noch nicht völlig abgestorben ist, SM 29.

Besondere Beachtung verdienen George Eliots Frauengestalten, die sie uns mit feinstem Verständnis geschildert

hat, so daß einige von ihnen wie Mrs. Poyser und Maggie Tulliver zu dauerndem Eigentum der englischen Literatur geworden sind. Obwohl jede von besonderer individueller Eigenart, haben alle das miteinander gemein, daß sie das Haus als das einzige Gebiet ihres Wirkens und Schaffens betrachten und noch nichts von dem Leben einer modernen Frau an sich haben: vgl. darüber die Bemerkungen in Helene Richters Aufsatz: „Die Frauenfrage bei George Eliot", Anglia 27, 333 ff. Sie sind alle mit einer so überschäumenden Lebensfülle und Naturwahrheit gezeichnet, daß sich die Kritik überall mit größter Anerkennung darüber geäußert hat. Schon 1859 schrieb Emile Montégut, der George Eliot für einen Dichter hielt, in der Revue des Deux Mondes (21, p. 870): „Il est certain que l'auteur explique et exprime les plus imperceptibles mouvements de l'âme feminine avec une sagacité qui semblerait indiquer chez lui une sorte de consanguinité avec le sexe féminin"; Mrs. Poyser wird bezeichnet als „one of the most original characters Mr. Eliot has portrayed" (Westminster Review, N.S. 30 Ap. 1859, p. 506) und in einem andern Artikel (80, 1881) heißt es von Dinah und Hetty: „The constructive art of the novelist is most noticeable in two of her best creations, the sweet, unselfish, saintly Dinah, with her earnest activities, and self-subordinating compliances, and the vain, light-headed wordly Hetty, with her indescribable witch-like beauty, and her simple confiding, winning gentleness".

Auch der bunten Fülle der Kindergestalten, die wir in George Eliots Romanen treffen, muß hier gedacht werden. Wie die Hauptpersonen sind auch die Kinder naturwahr gezeichnet, und mit großer Kunst versteht es unsere Dichterin, sich in die Seele des Kindes zu versetzen und dessen wirkliche Leiden und Freuden den Leser nachfühlen zu lassen. Auch hier gilt wie bei den Hauptpersonen: soviel Namen, soviel Charaktere, und diese Verschiedenartigheit des Charakters zeigt sich besonders gut beim Begräbnis der Milly Barton, wo die sechs Kinder bis auf den kleinen Walter ihre besonderen Empfindungen äußern: „All the children were there, for Amos

had willed it so, thinking that some dim memory of that sacred moment might remain even with little Walter, and link itself with what he would hear of his sweet mother in after years. . . . They made a circle round the grave while the coffin was being lowered. Patty alone of all the children felt that mamma was in that coffin, and that a new and sadder life had begun for papa and herself. She was pale and trembling, but she clasped his hand more firmly as the coffin went down, and gave no sob. Fred and Sophy, though they were only two and three years younger, and though they had seen mamma in her coffin, seemed to themselves to be looking at some strange show. They had not learned to decipher that terrible handwriting of human destiny, illness and death. Dickey had rebelled against his black clothes, until he was told that it would be naughty to mamma not to put them on, when he at once submitted; and now, though he had heard Nanny say that mamma was in heaven, he had a vague notion that she would come home again to-morrow, and say he had been a good boy, and let him empty her work-box. He stood close to his father, with great rosy cheeks, and wide open blue eyes, looking first up at Mr. Cleves and then down at the coffin, and thinking he and Chubby would play at that, when they got home", AB 118.

Im übrigen verweise ich auf Helene Richters Aufsatz: „Der Humor bei George Eliot", Engl. Stud. 34, 236—241.

Über „Dienstboten" vgl. denselben Aufsatz, p. 234—236.

Was von den Hauptfiguren gilt, können wir ebenso gut von den Nebenfiguren sagen: auch sie sind wahrheitsgetreu geschildert und leben vor unsern Augen. Da ist — um nur einige anzuführen — zunächst der alte Schulmeister Bartle Massey, eine kernige, treuherzige Natur, der Freund und Berater Adam Bedes. Er bleibt sich immer gleich in seinen derben Redensarten und kann nicht umhin, selbst in tragischen Momenten (kurz vor Hettys Verurteilung) auf die Weiber zu schimpfen: „these poor silly women-things — they 've not

the sense to know it's no use denying what's proved", AdB II, 187. Der allzu eifrige Joshua Rann, der zu Mr. Irwine kommt, um ihm den Tod des alten Thias Bede zu melden, unterhält sich mit dem Pastor über das Treiben der Methodisten in Hayslope, wobei er nicht verschweigen kann, wie man in der Gemeinde über ihn denkt, und ihm ganz offen sagt, daß man ihn einen „dumb dog" und einen „idle shepherd" genannt habe, AdB 75; Daniel Knott reitet nach Cheverel Manor, um Mr. Gilfil über Tinas Befinden zu berichten — und womit beginnt er? Er erzählt von seinen Verwandten und Ländern, bis ihn der durch solche Schwätzereien ungeduldig gewordene Gilfil durch die Worte: „'For God's sake, tell me what it is about Miss Sarti. Don't stay to tell me anything else now'", GL 317, an den Zweck seines Kommens erinnert.

In diesem Zusammenhang mögen auch die Massenszenen erwähnt werden, die George Eliot außerordentlich gut gelungen sind. In ihnen treten eine Menge Personen auf, die sich in ungestörter Weise vor unseren Augen unterhalten, und es ist nicht schwer, aus ihren Reden auf ihren Charakter zu schließen. Da ist zunächt die Teegesellschaft bei Mrs. Patten in AB, in der wir die Absonderlichkeiten des Pastors von Shepperton kennen lernen, oder die Wirtshausszene in dem „Red Lion" zu Milby, JR 1 ff., die sich zur Exposition der Erzählung besonders gut eignet, ferner die Familienszene im Hause der Hall Farm, in der natürlich die geschäftige Mrs. Poyser die Hauptrolle spielt, AdB 300 ff., und die Familienszenen in MF, die uns die Eigentümlichkeiten der Dodsons und Tullivers verständlich machen sollen, und schließlich die Unterhaltung im „Rainbow", SM 70 ff.

Die voranstehende Betrachtung hat uns gezeigt, daß es George Eliot nicht an wirksamen Mitteln fehlt, ihre Menschen zu charakterisieren. Um nun noch ein übriges zu tun, gibt sie oft in langen Auseinandersetzungen eine Beschreibung ihrer inneren Eigenschaften, eine genaue Aufzählung ihrer geistigen Fähigkeiten. Eine ganze Reihe von Seiten verwendet sie auf die Schilderung der Familie Dodson und

Tulliver, trotzdem wir diese zur Genüge durch die Familienszenen kennen gelernt haben. Besonders bedenklich ist dies Verfahren bei der Schilderung der Nebenfiguren. Vor dem Beginn der Clerical Meeting in AB entwirft sie uns ein Bild von den sieben Teilnehmern und berichtet von dem Leben und den Anschauungen eines jeden Geistlichen, AB 87; die Beschreibung der Teilnehmer an der Teegesellschaft bei Mrs. Linnet geht über mehrere Seiten, JR 33; Bartle Masseys Schüler müssen wir genau kennen lernen, AdB 312 ff., selbst die Heldentaten von Mr. Poulter, Toms „drilling-master", mit anhören. Diese Gründlichkeit in der Beschreibung, die wir freilich als einen Mangel bezeichnen müssen, erklärt sich einmal aus George Eliots Streben nach Realismus und dann vielleicht aus ihrem steten Zweifeln an wirklicher Vollkommenheit ihrer dichterischen Leistungen; sie hielt diese gründliche Beschreibung für nötig, weil ihr die anderen Mittel noch nicht ausreichend schienen.

Ich lasse einige Beispiele folgen. Das erste zeigt Milly Barton in ihrer häuslichen Tätigkeit, aus der wir leicht auf ihren Charakter schließen können.

„Mrs. Barton carried up-stairs the remainder of her heap of stockings, and laid them on a table close to her bedside, where also she placed a warm shawl, removing her candle, before she put it ont, to a tin socket fixed at the head of her bed. Her body was very weary, but her heart was not heavy, in spite of Mr. Woods the butcher, and the transitory nature of shoe-leather, for her heart so overflowed with love, she felt sure she was near a fountain of love that would care for husband and babes better than she would foresee; so she was soon asleep. But about half-past five o'clock in the morning, if there were any angels watching round her bed — and angels might be glad of such an office — they saw Mrs. Barton rise up quietly, careful not to disturb the slumbering Amos, who was snoring the snore of the just, light her candle, prop herself upright with the pillows, throw the warm shawl round her shoulders, and

renew her attack on the heap of undarned stockings. She darned away until she heard Nanny stirring, and then drowsiness came with the dawn; the candle was put out, and she sank into a doze. But at nine o'clock she was at the breakfast-table, busy cutting bread-and-butter for five hungry mouths, while Nanny, baby on one arm, in rosy cheeks, fat neck, and night-gown, brought in a jug of hot milk-and-water. Nearest her mother sits the nine-year-old Patty, the eldest child, whose sweet fair face is already rather grave sometimes, and who always wants to run up-stairs to save mamma's legs, which get so tired of an evening. Then there are four other blond heads — two boys and two girls; gradually decreasing in size down to Chubby, who is making a round O of her mouth to receive a bit of papa's 'baton.' Papa's attention was divided between petting Chubby, rebuking the noisy Fred, which he did with a somewhat excessive sharpness, and eating his own breakfast. He had not yet looked at Mamma, and did not know that her cheek was paler than usual. But Patty whispered, 'Mamma have you the headache?'", AB 31.

„But Mr. Tryan was not cast in the mould of the gratuitous martyr. With a power of persistence which had been often blamed as obstinacy, he had an acute sensibility to the very hatred or ridicule he did not flinch from provoking. Every form of disapproval jarred him painfully: and, though he fronted his opponents manfully, and often with considerable armth of temper, he had no pugnacious pleasure in the contest. It was one of the weaknesses of his nature to be too keenly alive to every harsh wind of opinion; to wince under the frowns of the foolish; to be irritated by the injustice of those who could not possibly have the elements indispensable for judging him rightly; and with all this acute sensibility to blame, this dependence on symyathy, he had for years been constrained into a position of antagonism", JR 109.

„And it is impossible for me to say that Mr. Irwine was altogether belied by the generic classification assigned him.

He really had no very lofty aims, no theological enthusiasm: if I were closely questioned, I should be obliged to confess that he felt no serious alarms about the souls of his parishioners, and would have thought it a mere loss of time to talk in a doctrinal and awakening manner to old 'Feyther Taft,' or even to Chad Cranage the blacksmith. If he had been in the habit of speaking theoretically, he would perhaps have said that the only healthy form religion could take in such minds was that of certain dim but strong emotions, suffusing themselves as a hallowing influence over the family affections and neighbourly duties. He thought the custom of baptism more important then its doctrine, and that the religious benefits the peasant drew from the church where his fathers worshipped and the sacred piece of turf where they lay buried, were but slightly dependent on a clear understanding of the Liturgy or the sermon. Clearly, the Rector was not what is called in these days an 'earnest' man: he was fonder of church history than of divinity, and had much more insight into men's characters than interest in their opinions; he was neither laborious, nor obviously self-denying, nor very copious in alms-giving, and his theology, you perceive, was lax", AdB 88.

„Mrs. Winthrop was one of these: she was in all respects a woman of scrupulous conscience, so eager for duties, that life seemed to offer them too scantily unless she rose at half-past four, though this threw a scarcity of work over the more advanced hours of the morning, which it was a constant problem with her to remove. Yet she had not the vixenish temper which is sometimes supposed to be a necessary condition of such habits: she was a very mild, patient woman, whose nature it was to seek out all the sadder and more serious elements of life, and pasture her mind upon them. She was the person always first thought of in Raveloe when there was illness or death in a family, when leeches were to be applied, or there was a sudden disappointment in a monthly nurse", SM 128.

Beschreibung im allgemeinen.

Es handelt sich in diesem Kapitel um die Beschreibung von Gegenständen, Kirchen, Häusern, Zimmern, Städten, oder um die Darstellung eines Zustandes irgendwelcher Art. Auch hier beschränkt sich unsere Dichterin auf die Wiedergabe des Hauptsächlichen und Charakteristischen, obwohl manche Beschreibungen auch Vorliebe für Einzelheiten zeigen. Ihre scharfe Beobachtungsgabe ermöglicht es ihr, uns die beschriebenen Dinge plastisch und klar vor Augen zu stellen.[1] Besonderes Lob verdienen das Eingangskapitel zu den „Scenes of Clerical Life", das eine Beschreibung der alten Kirche in Shepperton enthält, und die ersten Seiten der MF, die uns mit Dorlcote Mill und seiner Umgebung bekannt machen. Sie bilden eine stimmungsvolle Einführung in die beiden Erzählungen. Ihnen stellt sich die Beschreibung der Leinenweber zu Anfang von SM würdig an die Seite.

Eine Mischung von Beschreibung und Erzählung findet sich in mehreren Szenen, von denen ich besonders zwei wegen ihrer gelungenen Ausführung hervorheben möchte: die erste, wie Adam das Jawort bei den Poysers holt, AdB II, 93 ff., und die zweite, wie Maggie zu den Zigeunern flieht, MF 146 ff.

Folgende Beispiele mögen mitgeteilt werden:

„Shepperton Church was a very different-looking building five-and-twenty years ago. To be sure, its substantial stone tower looks at you through its intelligent eye, the clock, with the friendly expression of former days; but in everything else what changes! Now there is a wide span of slated roof flanking the old steeple; the windows are tall and symmetrical; the outer doors are resplendent with oak-graining, the inner doors reverentially noiseless with a garment of red baize; and the walls, you are convinced, no lichen will ever again effect a settlement on — they are smooth and innutrient as the summit of the Rev. Amos Barton's head, after ten years of baldness and supererogatory soap. Pass through the baize

[1] Zur Lokalschilderung vgl. Helene Richter: Humor, p. 231.

doors and you will see the nave filled with well-shaped benches, understood to be free seats; while in certain eligible corners, less directly under the fire of the clergyman's eye, there are pews reserved for the Shepperton gentility. Ample galleries are supported on iron pillars, and in one of them stands the crowning glory, the very clasp or aigrette of Shepperton church-adornment — namely, an organ, not very much out of repair, on which a collector of small rents differentiated by the force of circumstances into an organist, will accompany the alacrity of your departure after the blessing, by a sacred minuet or an easy 'Gloria'", AB 1.

„It was a touching sight that the daylight streamed in upon, as Martha drew aside the blinds and thick curtains, and opened the Gothic casement of the oriel window! On the little dressing-table there was a dainty looking glass in a carved and gilt frame; bits of wax-candle were still in the branched sockets at the sides, and on one of these branches hung a little black lace kerchief; a faded satin pin-cushion, with the pins rusted in it, a scent-bottle, and a large green fan, lay on the table; and on a dressing-box by the side of the glass was a work-basket, and an unfinished baby-cap, yellow with age, lying in it. Two gowns, of a fashion long forgotten, were hanging on nails against the door, and a pair of tiny red slippers, with a bit of tarnished silver embroidery on them, were standing at the foot of the bed. Two or three water-colour drawings, views of Naples, hung upon the walls; and over the mantelpiece, above some bits of rare old china, two miniatures in oval frames. One of these miniatures represented a young man about seven-and-twenty, with a sanguine complexion, full lips, and clear candid grey eyes. The other was the likeness of a girl, probably not more than eighteen, with small features, thin cheeks, a pale southern-looking complexion, and large dark eyes. The gentleman wore powder, the lady had her dark hair gathered away from her face, and a little cap, with a cherry-coloured bow,

set on the top of her head — a coquettish head-dress, but the eyes spoke of sadness rather than of coquetry", GL 148.

„A wide plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace. On this mighty tide the black ships — laden with the fresh-scented fir-planks, with rounded sacks of oil-bearing seed, or with the dark glitter of coal — are borne along to the town of St. Ogg's, which shows its aged, fluted red roofs and the broad gables of its wharves between the low wooded hill and the river brink, tinging the water with a soft purple hue under the transient glance of this February sun. Far away on each hand stretch the rich pastures, and the patches of dark earth, made ready for the seed of broad-leaved green-crops, or touched already with the tint of the tender-bladed autumn-sown corn. There is a remnant still of the last year's golden clusters of beehive ricks rising at intervals beyond the hedgerows; and everywhere the hedgerows are studded with trees: the distant ships seem to be lifting their masts and stretching their red-brown sails close among the branches of the spreading ash. Just by the red-roofed town the tributary Ripple flows with a lively current into the Floss. How lovely the river is, with its dark changing wavelets! It seems to me like a living companion while I wander along the bank and listen to its low placid voice, as to the voice of one who is deaf and loving. I remember those large dipping willows. I remember the stone bridge", MF 1.

Besondere Erwähnung verdient George Eliots Freude am Kleinen und Niedlichen, ihre genaue Schilderung des Einzelnen, die wieder ein Beweis für ihre ungemein scharfe Beobachtungsgabe ist. Mit liebevoller Aufmerksamkeit vertieft sie sich in das feinste Detail und versteht selbst das Alltägliche, von uns nur wenig Beachtete, poetisch zu gestalten. Die folgenden Beispiele werden das illustrieren:

„Dorcas had led the way into the best kitchen, as charming a room as best kitchens used to be in farm-houses

which had no parlours — the fire reflected in a bright row of pewter plates and dishes; the sand-scoured deal tables so clean you longed to stroke them; the salt-coffer in one chimney-corner, and a three-cornered chair in the other, the walls behind handsomely tapestried with flitches of bacon, and the ceiling ornamented with pendent hams", GL 321.

„The dairy was certainly worth looking at: it was a scene to sicken for with a sort of calenture in hot and dusty streets — such coolness, such purity, such fresh fragrance of new-pressed cheese, of firm butter, of wooden vessels, perpetually bathed in pure water; such soft colouring of red earthenware and creamy surfaces, brown wood and polished tin, grey limestone and rich orange-red rust on the iron weights and hooks and hinges", AdB 107.

„A queer old looking-glass! Hetty got into an ill-temper with it almost every time she dressed. It had been considered a handsome glass in its day, and had probably been bought into the Poyser family a quarter of a century before, at a sale of genteel household furniture. Even now an auctioneer could say something for it: it had a great deal of tarnished gilding about it; it had a firm mahogany base, well supplied with drawers, which opened with a decided jerk, and sent the contents leaping out from the farthest corners, without giving you the trouble of reaching them; above all, it had a brass candle-socket on each side, which would give it an aristocratic air to the very last", AdB 197.

Von Maggie sagt die Dichterin:

„The spiders were especially a subject of speculation with her. She wondered if they had any relatious outside the mill, for in that case there must be a painful difficulty in their family intercourse — a fat and floury spider, accustomed to take his fly well dusted with meal, must suffer a little at a cousin's table where the fly was *au naturel*, and the lady-spiders must be mutually shocked at each other's appearance", MF 33.

II. Reflexion.

George Eliots Neigung zur Reflexion macht sich in ihren Romanen wie in ihren Briefen ziemlich stark geltend. Ihre ganze Umgebung: Lewes, die Brays, ihr Verkehr mit John Stuart Mill und Herbert Spencer, ihre Beschäftigung mit Feuerbach, David Friedrich Strauß und vor allem mit Comte — sie alle trugen dazu bei, auf die verstandesmäßige Ausbildung unserer Dichterin einen nachhaltigen Einfluß auszuüben. Nun sind freilich Reflexionen ein Akt unserer Verstandesbetätigung und daher wenig geeignet, das Gefühl des Lesers anzuregen. Prüft man George Eliots Romane, und zwar nur die, die dieser Untersuchung zugrunde liegen, so findet man, daß die Reflexionen nicht außerhalb des Stoffes stehen, sondern eng damit verbunden sind und sich mit nur geringen Ausnahmen bedeutungsvoll an geschilderte Vorgänge oder Situationen angliedern. Auf das Überhandnehmen des reflektierenden Elements in den späteren Romanen hat schon Conrad hingewiesen; SM ist fast vollständig frei davon.

Bei der reichen Ideenfülle unserer Dichterin ist es nicht zu verwundern, daß sich ihre Betrachtungen auf die verschiedensten Gebiete beziehen: der Wechsel in der Natur, der für den einen Freud, für den andern Leid ankündet (GL 208), sowie die Charakterwandlung im Menschen (AdB II, 31); das Schicksal des einzelnen im Verhältnis zur schaffenden Natur und zur Menschheit (GL 227); Musik, Liebeslust und Liebesleid, vor allem aber die Freuden und Sorgen der Kindheit — das sind einige Gebiete, über die George Eliot ihre Reflexionen in kürzerer oder längerer Ausführung anstellt. Stets offenbart sich in ihnen der weitschauende, tiefdringende Blick unserer Dichterin, und der Leser ist dankbar für den Reichtum anregender Gedanken, der sich in ihnen darbietet.

„The inexorable ticking of the clock is like the throb of pain to sensations made keen by a sickening fear. And so it is with the great clock-work of nature. Daisies and buttercups give way to the brown waving grasses, tinged with the

warm red sorrel; the waving grasses are swept away, and the meadows lie like emeralds set in the bushy hedgerows; the tawny-tipped corn begins to bow with the weight of the full ear; the reapers are bending amongst it, and it soon stands in sheaves; then, presently, the patches of yellow stubble lie side by side with streaks of dark red earth, which the plough is turning up in preparation for the new-thrashed seed. And this passage from beauty to beauty, which to the happy is like the flow of a melody, measures for many a human heart the approach of foreseen anguish — seems hurrying on the moment when the shadow of dread will be followed up by the reality of despair", GL 208.

„Day after day, with only short intervals of rest, Janet kept her place in that sad chamber. No wonder the sick-room and the lazaretto have so often been a refuge from the tossings of intellectual doubt — a place of repose for the worn and wounded spirit. Here is a duty about which all creeds and all philosophies are at one: here, at least, the conscience will not be dogged by doubt, the benign impulse will not be checked by adverse theory; here you may begin to act without settling one preliminary question. To moisten the sufferer's parched lips through the long night-watches, to bear up the drooping head, to lift the helpless limbs, to divine the want that can find no utterance beyond the feeble motion of the hand or beseeching glance of the eye — these are offices that demand no self-questionings, no casuistry, no assent to propositions, no weighing of consequences. Within the four walls where the stir and glare of the world are shut out, and every voice is subdued — where a human being lies prostrate, thrown on the tender mercies of his fellow, the moral relation of man to man is reduced to its utmost clearness and simplicity; bigotry cannot confuse it, theory cannot pervert it, passion, awed into quiescence, can neither pollute nor perturb it. As we bend over the sick-bed, all the forces of our nature ruch towards the channels of pity, of patience, and of love, and sweep down the miser-

able choking drift of our quarrels, our debates, our would-be wisdom, and our clamorous selfish desires. This blessing of serene freedom from the importunities of opinion lies in all simple direct acts of mercy, and is one source of that sweet calm which is often felt by the watcher in the sick-room, even when the duties there are of a hard and terrible kind", JR 235.

Im Zusammenhang mit George Eliots Neigung zur Reflexion steht eine Eigentümlichkeit, die wir als einen empfindlichen Mangel in der Komposition bezeichnen müssen. Ich meine das persönliche Hervortreten der Dichterin, das an vielen Stellen das Interesse des Lesers vom Gang der Handlung ablenkt und den Zusammenhang stört. Dies Einmischen in die Erzählung äußert sich verschiedentlich, sei es in direkten Anreden an den Leser (AB 1, JR 14, AdB 262) oder in dem Hinzufügen ihres eigenen Urteils über einen Charakter oder eine geschilderte Situation (JR 13, 117, AdB 46) oder in der Versicherung, daß sie die dargestellten Ereignisse miterlebt und ihre Personen gekannt habe (GL 197, JR 78, AdB 239). Dabei kann sie es sich nicht versagen, mit dem Leser vertraulich über den Gang ihrer Romane und den Zweck ihrer Dichtung zu plaudern (AB 47, AdB 233, 235, MF II, 13) oder ihre Charaktere Einwürfen gegenüber in Schutz zu nehmen (AB 69, GL 145, 198, 205, AdB 89, 203, 233). Sie hält es geradezu für ihre Pflicht, von dem Leser nachsichtige Beurteilung ihrer Personen zu fordern, kleinere Schwächen zu entschuldigen und „tolerant judgment, pity, and sympathy" zu verlangen (Letter to Blackwood, 18th Febr. 1857, Cross p. 431). Dies persönliche Eintreten für ihre Helden ist um so auffallender, als sie doch vermöge ihrer gelungenen Charakterisierungskunst (s. oben: p. 78) versteht, ganze, lebenswahre Menschen zu zeichnen, die einer nachträglichen Inschutznahme von seiten ihres Schöpfers nicht mehr bedürfen. Es zeigt eine gewisse Befangenheit der Dichterin, ein Mißtrauen in ihre poetische Schaffenskraft (s. oben: Einleitung, p. 3), eine beständige Furcht, nicht ihr Bestes geleistet zu haben. — Einige Beispiele sollen zur Erläuterung des Gesagten dienen:

„Poor women's hearts! Heaven forbid that I should laugh at you, and make cheap jests on your susceptibility towards the clerical sex, as if it had nothing deeper or more lovely in it than the mere vulgar angling for a husband", JR 50.

„But I, who have seen cheverel Manor . . .", GL 197.

„But I gathered from Adam Bede, to whom I talked of these matters in his old age, that few clerymen could be less successful in winning the hearts of their parishioners than Mr. Ryde", AdB 239.

„So I am content to tell my simple story, without trying to make things seem better than they were", Ibid. 235.

„Before you despise Adam as deficient in penetration, pray ask yourself if you were ever predisposed to believe evil of any pretty woman — if you ever could, without hard head-breaking demonstration, believe evil of the one supremely pretty woman who has bewitched you. No: people who love downy peaches are apt not to think of the stone, and sometimes jar their teeth terribly against it", Ibid. 203.

III. Erzählung.

Wir haben gesehen, eine wie hervorragende Rolle das beschreibende Element in George Eliots Romanen spielt, und wie auch die Reflexionen einen beträchtlichen Teil darin einnehmen. Wahre Menschen darzustellen, war ja ihr Streben, und das konnte sie nur, wenn sie ihre Personen in ungestörter Weise vor unseren Augen sich ausleben ließ, im Dialog oder Monolog. Deshalb spielt auch die eigentliche Erzählung, die Vermittlung von Eindrücken in der Reihenfolge, wie sie sich ablösen, also in ihrem zeitlich wahrnehmbaren Nacheinander (Probst, p. 65), eine weit geringere Rolle. Statt uns eine Reihe von Ereignissen zu erzählen, versetzt uns unsere Dichterin in die betreffenden Situationen, so daß wir die darin zum Ausdruck kommende Stimmung desto besser mit erleben können. Sie teilt uns z. B. nicht in zu-

sammenhängender Erzählung mit, wie Dinah Morris Methodistenpredigerin wurde, sondern wartet, bis Mr. Irwine sie darnach fragt, und so, durch Rede und Gegenrede, lernen wir Dinahs eigenartige Bestimmung zum Predigerberuf kennen; sie sagt uns nicht einfach, daß eines Tages in Shepperton ein Clerical Meeting stattgefunden, an dem sieben Geistliche teilnahmen, um über Amos Barton zu Gericht zu sitzen, sondern führt uns in diese Gesellschaft ein, damit wir die Anklagen gegen den schuldbeladenen Pastor mit anhören. Wir sehen also, die einzelnen Ereignisse werden uns durch Szenen mitgeteilt, in denen wir die Personen kennen lernen; wir hören sie Beschlüsse fassen und erfahren auf diese Weise, was sich im folgenden zutragen wird.

Wo sich nun aber wirkliche Erzählungen finden, geben sie die einzelnen Vorgänge übersichtlich wieder und sind leicht verständlich.

„Maggie could make no answer but a long deep sob of that mysterious wondrous happiness that is one with pain.

As soon as she could speak, she said, 'We will go to Lucy, Tom: we'll go and see if she is safe, and then we can help the rest.'

Tom rowed with untired vigour, and with a different speed from poor Maggie's. The boat was soon in the current of the river again, and soon they would be at Tofton.

'Park House stands high up out of the flood,' said Maggie.

'Perhaps they have got Lucry there.'"

Nothing else was said; a new danger was being carried towards them by the river. Some wooden machinery had just given way on one of the wharves, and huge fragments were being floated along. The sun was rising now, and the wide area of watery desolation was spread out in dreadful clearness around them — in dreadful clearness floated onwards the hurrying, threatening masses. A large company in a boat that was working its way along under the Tofton houses, observed their danger, and shouted, 'Get out of the current!'

But that could not be done at once, and Tom, looking before him, saw death rushing on them. Huge fragments, clinging together in fatal fellowship, made one wide mass across the stream.

'It is coming, Maggie!' Tom said, in a deep hoarse voice, loosing the oars, and clasping her.

The next instant the boat was no longer seen upon the water — and the huge mass was hurrying on in hideous triumph.

But soon the keel of the boat reappeared, a black speck on the golden water.

The boat reappeared — but brother and sister had gone down in an embrace never to be parted: living through again, in one supreme moment, the days when they had clasped their little hands in love, and roamed the daisied fields together", MF II, 349.

„At this time the senior deacon was taken dangerously ill, and being a childless widower, he was tended night and day by some of the younger brethren or sisters. Silas frequently took his turn in the night — watching with William, the one relieving the other at two in the morning. The old man, contrary to expectation, seemed to be on the way to recovery, when one night Silas, sitting up by his bedside, observed that his usually audible breathing had ceased. The candle was burning low, and he had to lift it to see the patient's face distinctly. Examination convinced him that the deacon was dead — had been dead some time, for the limbs were rigid. Silas asked himself if he had been asleep, and looked at the clock: it was already four in the morning. How was it that William had not come? In much anxiety he went to seek for help, and soon there were several friends assembled in the house, the minister among them, while Silas went away to his work, wishing he could have met William to know the reason of his non-appearance. But at six o' clock, as he was thinking of going to seek his friend, William came and with him the minister. They came to summon him to

Lantern Yard, to meet the church members there; and to his inquiry concerning the cause of the summons the only reply was, 'You will hear.' Nothing further was said until Silas was seated in the vestry, in front of the minister, with the eyes of those who to him represented God's people fixed solemnly upon him. Then the minister, taking out a pocket-knife, showed it to Silas, and asked him if he knew where he had left that knife? Silas said, he did not know that he had left it anywhere out of his own pocket — but he was trembling at this strange interrogation. He was then exhorted not to hide his sin, but to confess and repent. The knife had been found in the bureau by the departed deacon's bedside — found in the place where the little bag of church money had lain, which the minister himself had seen the day before. Some hand had removed that bag; and whose hand could it be, if not that of the man to whom the knife belonged? For some time Silas was mute with astonishment: then he said, 'God will clear me: I know nothing about the knife being there, or the money being gone. Search me and my dwelling: you will find nothing but three pound five of my own savings, which William Dane knows I have had these six months.' At this William groaned, but the minister said, 'The proof if is heavy against you, brother Marner. The money was taken in the night last past, and no man was with our departed brother but you, for William Dane declares to us that he was hindered by sudden sickness from going to take his place as usual, and you yourself said that he had not come; and, moreover, you neglected the dead 'body'", SM 13.

Schluß: Zusammenfassung.

Die voranstehende Untersuchung hat uns George Eliots charakteristische Stileigentümlichkeiten gezeigt. Ich möchte nun zum Schlusse die Hauptmerkmale noch einmal zusammenfassen. Bei Betrachtung der Sprachanalyse haben wir gesehen, wie George Eliot stets darnach strebt, nur bedeutungsvolle Worte anzuwenden, um ein Ding oder einen Vorgang zu charakterisieren. Die Sprache ist zuweilen, besonders wegen des häufigen Gebrauchs des Dialekts, derb und kräftig, weil dem Leben nachgebildet; zuweilen, besonders in Reflexionen, etwas schwerfällig; zuweilen, in tragischen Momenten, edel und feierlich gehoben. Fremdwörter und Fachausdrücke spielen eine wichtige Rolle. In der Wortverbindung schaltet George Eliot mit großer Freiheit; die bunte Fülle der Epitheta ornantia zeigt ihr Streben nach Anschaulichkeit und individualisierender Charakteristik; in der Wortstellung ist sie im allgemeinen regelmäßig. Der Satzbau ist charakterisiert durch das häufige Vorkommen von Perioden, die, obwohl manchmal von erheblicher Länge und von der Schwere der Gedanken überladen, übersichtlich sind, ferner durch die Anapher, durch Ausrufesätze, rhetorische Fragen und den Gebrauch des historischen Präsens. Die bildliche Ausdrucksweise, die die feine Beobachtungsgabe der Dichterin zeigt, ist treffend und gefühlsanregend; ihr Pathos bedeutungsvoll; ihr Humor bald rührend und gemütlich, bald derb-kräftig. Feinsinnige Bemerkungen beleben den Stil, während manche ihrer Reflexionen fehlen könnte. Daneben macht sich das persönliche Hervor-

treten der Dichterin oft störend bemerkbar. Besonders verdient ihr Beschreibungstalent hervorgehoben zu werden, das sich auf dem Gebiet der Natur- wie Charakterschilderung gleich glänzend bewährt. George Eliots Charaktere stehen lebenswahr vor uns, und jeder, der sich einmal liebevoll mit ihnen beschäftigt hat, wird sie nie wieder aus dem Gedächtnis verlieren.

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Lebenslauf.

Am 26. Januar 1886 wurde ich, Heinrich Friedrich Karl Siemon, evangelischer Religion und preußischer Staatsangehörigkeit, als Sohn des Kaufmanns Johannes Siemon in Herleshausen (Kreis Eschwege) geboren. Vom sechsten bis zum elften Jahre besuchte ich die Volksschule meiner Heimat und von Ostern 1897 an das Großherzogliche Realgymnasium in Eisenach, das ich Ostern 1905 mit dem Zeugnis der Reife verließ. Ich widmete mich dem Studium der neueren Sprachen, und zwar studierte ich die ersten beiden Semester (Ostern 1905 bis Ostern 1906) in Marburg, die beiden folgenden (Ostern 1906 bis Ostern 1907) in München und seit meinem fünften Semester wieder in Marburg. Die großen Ferien des Jahres 1906 verbrachte ich in Cambridge und London. In Cambridge beteiligte ich mich an dem Ferienkursus unter Leitung des Rev. Cranage. Meine akademischen Lehrer waren in Marburg: Brie, Elster, Fischer, Glagau, Menzer, Mirbt, Natorp, Panconcelli-Calzia, Savory, Scharff, Schücking, Smith, Tuczek, Viëtor, Vogt, Wechssler; in München: Borinski, Breymann, Jordan, v. d. Leyen, Schick, Sieper, Simon, Wells. In Marburg war ich mehrere Semester Mitglied des englischen und romanischen Seminars. Das Examen rigorosum bestand ich am 4. August 1909. Seitdem halte ich mich in Marburg auf.

Allen meinen Lehrern bin ich zu Dank verpflichtet, besonders Herrn Professor Viëtor, der mir die Anregung zu der vorliegenden Arbeit gegeben und ihr stets Interesse entgegengebracht hat.